

# SABICAS



*Rey del Flamenco*

# Sabicas

## *Rey del Flamenco*

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*Sabicas Rey del Flamenco ABC S.526*

## EL ETERNO SABICAS

Entre la multitud de artistas existentes, pocos alcanzan la categoría de mito. Pocos son los que, guiados por el impulso de la pasión que enciende la simple evocación de su nombre, dejan su huella impresa en los anales de la historia. Sabicas es uno de ellos.

Por su dimensión e irresistible magia, el mundo musical inventado por Sabicas no tiene edad. Es de siempre. Todos los maestros del flamenco contemporáneo reconocen en él el inolvidable tocao que les hizo soñar y que a menudo les inspiró.

El itinerario glorioso de Agustín Castellón, Niño Sabicas (1912-1990), no está sin embargo exento de paradojas. Nacido en Navarra, lejos de Andalucía, construyó su leyenda en América, lejos de España. El destino es a menudo irónico.

Apenas el gitanito de Pamplona acababa de obtener de regalo su primera guitarra, ya se revelaba como un prodigio. Dado que nadie en su entorno podía instruirle seriamente, no tuvo más remedio que hacer su aprendizaje solo, escuchando las grabaciones por entonces disponibles. Pronto se convertiría en el virtuoso más grande de su generación, insuperable por mucho tiempo. Elevó todos los dominios de la técnica a niveles que nadie hubiera imaginado. Gracias a la velocidad, sonido y pulcritud de ejecución, gracias al número y a la riqueza de sus composiciones dejaría atrás a todos sus contemporáneos. Dotado de un compás fenomenal era, así mismo, un acompañador sin par, en particular del baile.

Tras un debut en el oficio con los artistas más grandes de su tiempo (la Niña de los Peines y Manuel Torres entre otros) se unió en Buenos Aires, 1937, con la compañía de Carmen Amaya, otra figura soberana, durante años de giras triunfales. Más tarde se estableció en Méjico, donde permanecería diez años antes de instalarse definitivamente en Nueva York, en 1955. Como dan fe los más de cincuenta discos grabados por él, su carrera se encuentra compartida entre el acompañamiento y la guitarra instrumental. Pero los aficionados conservan sobre todo su imagen de primer concertista flamenco profesional.

La perfección formal y el virtuosismo de Sabicas han impuesto enormes exigencias al toque flamenco, mientras que su genio ha dilatado el horizonte. Su técnica, su estilo y su inmensa producción anuncian la guitarra de hoy que sin él no habría podido alcanzar la culminación. En conclusión, su música posee, de modo muy particular, un poder de hechizo que no suele encontrarse en otros. ¿Cuántos tocaos han causado si no tal influencia en un auditorio por el sortilegio de su toque? Sabicas era un mago.

El hombre se fue, pero la obra permanece. Podemos hallarla en grabaciones. Menos mal. Pero si ésta fue creada en su día, aún hoy queda por escribir; salvo el excelente trabajo de Joseph Trotter en la publicación *Flamenco Puro* de los años 70, nada notable ha sido publicado de Sabicas. Y sin embargo no es materia lo que falta. Ello se debe a la reciente y fulgurante evolución de la guitarra flamenca, pero más aún a su carácter instantáneo, volátil y a su tradición oral. Transcribir dicha obra podría parecer contraproducente, puesto que no es precisamente en el papel donde se hace y toma vida. A pesar de todo, la partitura le confiere un segundo nacimiento y permite a lo mejor del repertorio estar definitivamente presente y pasar intacto a la posteridad. La aportación de Sabicas la sitúa más allá de todas las modas. Pero el tiempo, si no altera la obra sí erosiona nuestra memoria. Por ello me considero particularmente feliz proponiendo la presente selección, a sabiendas de que participa en esta necesaria tarea de transmisión y responde a una muy larga espera.

Alain Faucher, París, 1999  
traducción: Paco de la Rosa

## PREFACIO

Cuando a principios del año 1966 Sabicas graba el disco *Rey del Flamenco*, ya ha alcanzado en su evolución musical una segunda madurez. Su discurso ha conseguido emanciparse de Ramón Montoya y su personalidad se expresa libremente. El estilo se decanta, las ideas continúan siendo tan abundantes como de costumbre, surgen nuevas armonías.

Para los guitarristas, lo más notable reside en el dominio absoluto de la utilización del mástil y la racionalidad de la digitación. En Sabicas, la búsqueda de la ergonomía se ha convertido, en ese estadio, en una estética, en un arte en sí. Es conocida su predilección por los acordes disminuidos de soberbios y fáciles efectos producidos al recorrer el mástil mediante desplazamientos de tres trastes. Sabicas lo usaba ampliamente desde sus inicios, lo encontramos, por ejemplo, en el trémolo de *Olé mi Cádiz* p. 58, pentagramas 3 y 4, o bien en el *Zapateado en Re*, p. 33, pentagrama 4. Pero en otros tipos de desarrollos obtiene también un resultado muy eficaz con una extrema economía de medios, sabiendo reducir al mínimo el recurso de las cejillas y utilizar juiciosamente las cuerdas al aire. Ver por ejemplo el final de *Aires de Puerto Real*, por la elegancia de encadenamientos p. 15, pentagrama 4 y 9, y p. 19, pentagrama 2. La relación entre la cantidad de trabajo desarrollado por la mano izquierda y la “cantidad” de música producida es sorprendente. Si la metáfora no fuese tan iconoclasta se podría hablar de una relación calidad-precio insuperable.

La soleá *Aires de Puerto Real*, como acabamos de observar, ilustra brillantemente la buena armonía entre la inventiva musical y la inteligencia de las digitaciones. Descubrimos una profusión de falsetas inéditas que renuevan casi totalmente el material del autor en este palo. Se notará la ausencia de variación en trémolo, bastante inhabitual, que a pesar de todo pasa desapercibida dado lo apretado y coherente del conjunto.

El *Zapateado en Re* era una de las piezas favoritas del autor y su público. Sabicas, creador incansable en busca de innovación, ha transportado a la tonalidad abierta de Re un estilo tradicionalmente tocado en Do. Las magníficas sucesiones de acordes arpegiados fuerzan la admiración por su aptitud para construir una línea lógica y por la mecánica desahogada de la mano izquierda.

Es sin embargo el tema de las campanas el que nos maravilla más, magnificado por su repetición con armónicos. Sabicas está acostumbrado a ese método, recordemos otra obra maestra en Re, la *Gualira melódica*. Aquellas campanillas con ecos de caja de música harían pensar casi en el glockenspiel de Papageno. ¿Oíría Sabicas la Flauta Mágica?

Es interesante resaltar que originalmente tocaba este fragmento mediante armónicos artificiales, con una técnica de mano derecha muy personal en la que el pulgar ejecuta la nota en lugar del anular. Al final adoptaría la forma aquí transcrita, con armónicos naturales. En lo concerniente la ejecución, he añadido entre paréntesis, en tres lugares, una digitación que -todo ocurre- parece ajustarse más naturalmente a los dedos que la del propio autor, tal como se observa en algunos videos.

La malagueña, como la farruca y la danza mora, ocupa un lugar privilegiado en el repertorio de Sabicas. Se nutre de una fuente de inspiración continua, razón por la cual, sin duda, su genio se expresa mejor. Podríamos afirmar que nadie le ha igualado en dichos estilos. *La Trinidad* es la más acaba de todas, prácticamente una síntesis de sus ideas más bellas. No le falta más que la copla y el trémolo de *Brisas de la Caleta* para estar completa.

*Olé mi Cádiz* empieza en Mím y evoluciona en MiM. Son las tonalidades respectivas de las alegrías de Córdoba y de la Rosa según una clasificación hoy abandonada. Sabicas ha dejado pocas alegrías en dichas tonalidades por preferir el LaM, más usual. Ello representaría de por sí un cierto interés por esta pieza si por otra parte no fuese sencillamente magnífica. La atmósfera del Mím, los temas hábilmente desarrollados y la facilidad técnica invitarán al lector a entrar en el estudio de la presente selección a través de esta suntuosa puerta.

*Sentimiento gitano* conlleva ya una visión muy moderna de la siguiyriya y prefigura, en determinados momentos, el estilo actual (véase p. 73, pentagramas 1 a 4, o bien p. 74, pentagrama 3 hasta p. 75, pentagrama 1). Conviene subrayar igualmente un enfoque voluntario espectacular y demostrativo al cual Sabicas no desdeñaba recurrir para subyugar a su público. La falseta de p. 67, pentagrama 1 a p. 68, pentagrama 1, muestra el ejemplo en una cascada de semicorcheas que da la sensación de no querer pararse nunca. El remate llega casi como un alivio: el oyente, a punto de pedir la gracia, puede

por fin volver a respirar. La construcción es hermosa, sin embargo el efecto prima sobre la idea musical. ¡Que importa!, la guitarra flamenca está hecha de tal modo que gusta de alternar los momentos más profundos con el arte pirotécnico, la sombra y la luz.

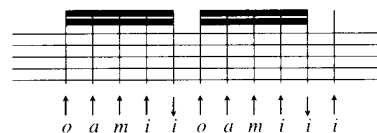
*Embrujo de Huelva* resume la “manera” Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 4) mutado para dicha ocasión de binario en ternario. La forma sincopada y evolucionada del estribillo nos sitúa ya en la época contemporánea.

## SOBRE EL SONIDO Y LA TECNICA

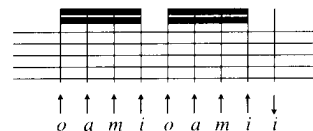
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas es la más perfecta identificación del sonido flamenco.

Ciertas soluciones técnicas que no son más que suyas requieren determinadas precisiones.

Los rasgueados siguen la fórmula habitual con vuelta del índice:



pero en los desarrollos largos y continuos, dicha vuelta queda suprimida:



es el caso por ejemplo al final del *Zapateado* y de *Sentimiento gitano*, las introducciones de *Olé mi Cádiz* y *Embrujo de Huelva*. Aun así, he escrito todos los rasgueados sin tener en cuenta dicha particularidad, prefiriendo ajustarme a los automatismos de los guitarristas de hoy en día.

La técnica de oposición pulgar-índice/medio (ej. *La Trinidad*, p. 46 y 47) se ve substituida por pulgar-índice/anular cuando en los agudos no hay canto sino “pedal” (ej. *La Trinidad* de nuevo, en la conclusión del trémolo, p. 50, pentagramas 1 y 2). La razón equivale aquí a ganar fuerza e intensidad.

Las idas y vueltas del índice son de hecho ejecutadas por los dedos medio + anular juntos. Con objeto de no hacer más pesada la lectura, he pasado por alto ese detalle por considerarlo más bien anecdótico.

El golpe puede hacerse con la vuelta del pulgar, golpeando la tabla bajo los agudos (*Sentimiento gitano*, p. 67, pentagrama 4, tercer compás).

Los apagados se efectúan con el dedo pequeño de la mano izquierda, presionando las cuerdas contra el mástil. Se reconocen en las semicorcheas, alternando con silencios de éstas (*Aire de Puerto Real*, p. 18, pentagrama 3, y *Olé mi Cádiz*, p. 62, pentagrama 1).

## SOBRE LA ESCRITURA

- las notas entre paréntesis no se tocan, sino que indican la posición completa de la mano izquierda (salvo en los armónicos del *Zapateado*, cf. infra).
- las alteraciones accidentales no valen más que para la altura en que se encuentran, y no a la octava.
- en las secciones no medidas (*La Trinidad*), un pentagrama equivale a un compás, en lo concerniente a alteraciones accidentales.

A.F.



## ETERNEL SABICAS

Peu d'artistes, parmi la multitude, atteignent le statut de mythe. Peu sont ceux qui, par les élans de passion que soulève la simple évocation de leur nom, gravent à jamais leur empreinte dans l'histoire. Sabicas est de ceux-là.

Par son ampleur et son irrésistible magie, le monde musical qu'il a inventé n'a pas d'âge. Il est de toujours. Tous les maîtres du flamenco contemporain reconnaissent en lui l'inoubliable *tocaor* qui les a fait rêver et souvent inspirés.

L'itinéraire glorieux d'Agustín Castellón Campos, Niño Sabicas (1912-1990), n'est pourtant pas exempt de paradoxes. Né en Navarre, loin de l'Andalousie, il a construit sa légende en Amérique, loin de l'Espagne. Le Destin est parfois facétieux.

A peine le petit gamin gitan de Pampelune venait-il de se faire offrir sa première guitare qu'il se révélait comme un prodige. Personne parmi son entourage n'étant en mesure de l'instruire sérieusement, il dut faire seul son apprentissage, par l'écoute des enregistrements disponibles alors. Bientôt il devenait le plus grand virtuose de sa génération, et pour très longtemps insurpassable. Il éleva tous les domaines de la technique à un niveau que personne n'aurait osé imaginer. Par la vélocité, le son, la propreté d'exécution, le nombre et la richesse et de ses compositions il laissait bien loin derrière lui tous ses contemporains. Doué d'un *compás* phénoménal il était aussi un accompagnateur sans pareil, notamment de la danse.

Après un début dans le métier avec les plus grands artistes de son temps (La Niña de los Peines, Manuel Torres, entre autres) il rejoint à Buenos Aires, en 1937, la compagnie de Carmen Amaya, autre figure souveraine, pour des années de tournées triomphales. Plus tard il s'établit à Mexico où il restera longtemps avant de se fixer définitivement à New York, en 1955. Comme l'atteste la cinquantaine de disques qu'il a enregistré, sa carrière se partage entre l'accompagnement et la guitare instrumentale. Mais les *aficionados* retiennent surtout de lui l'image du premier concertiste flamenco professionnel.

La perfection formelle et la virtuosité de Sabicas ont imposé des normes exigeantes au *toque* flamenco tandis que son génie en a élargi l'horizon. Sa technique, son style et son immense production annoncent la guitare d'aujourd'hui qui sans lui n'aurait pas atteint les hauteurs où elle culmine. Enfin, et surtout, sa musique a un pouvoir d'envoûtement que l'on retrouve difficilement chez d'autres. Combien de *tocaores* ont eu comme lui une telle emprise sur leur auditoire par le sortilège de leur jeu? Sabicas était un magicien.

L'homme n'est plus, certes, mais l'œuvre demeure. On la trouve dans ses enregistrements. Fort bien. Mais si elle a été créée, il reste encore à l'écrire car hormis l'excellent travail de Joseph Trotter sur l'album *Flamenco Puro*, dans les années 70, rien de notable n'a été édité de Sabicas. Et pourtant ce n'est pas la matière qui fait défaut! Cela tient à la récente et fulgurante évolution de la guitare flamenca mais plus encore à son caractère instantané et volatil, à sa tradition orale. La transcrire pourrait sembler contre nature car ce n'est pas sur le papier qu'elle se fait et prend vie. Cependant la partition lui donne une deuxième naissance et permet au meilleur du répertoire d'être définitivement présent et passer intact à la postérité. L'apport de Sabicas le situe au-delà de toutes les modes mais le temps, s'il n'altère pas l'œuvre, érode nos mémoires. Voilà pourquoi je suis particulièrement heureux de proposer le présent recueil, sachant qu'il participe à cette nécessaire tâche de transmission, et qu'il répond à une très large attente.

Alain Faucher, Paris, 1999

## AVANT-PROPOS

Lorsqu'au début de l'année 1966 Sabicas enregistre l'album *Rey del Flamenco*, il est parvenu, dans son évolution musicale, à une deuxième maturité. Son discours est maintenant dégagé de Ramón Montoya et sa personnalité s'exprime librement. Le style se décante, les idées sont toujours aussi abondantes, des harmonies nouvelles apparaissent.

Pour les guitaristes, le plus remarquable réside dans la maîtrise absolue de l'utilisation du manche et la rationalité des doigtés. Chez Sabicas la recherche de l'ergonomie est devenue à ce stade une esthétique, un art en soi. On connaît sa prédilection pour les accords diminués aux superbes et faciles effets produits en parcourant le manche par déplacements de trois cases. Sabicas en usait largement depuis ses débuts et on en rencontre par exemple, dans le trémolo de *Olé mi Cádiz* p. 58, portées 3 et 4, ou bien dans le *Zapateado en Re*, p. 33, portée 4. Mais dans d'autres types de développements il obtient aussi un résultat très efficace avec une extrême économie de moyens, sachant réduire au minimum le recours aux barrés et utiliser judicieusement les cordes à vide. Voir par exemple le finale de *Aires de Puerto Real*, p. 28, portées 2 à 4, ou le finale de *La Trinidad*, p. 53, portées 2 à 4, facilités dans ces deux cas par la tonalité de Mi. Citons de nouveau *Aires de Puerto Real* pour l'élégance des enchaînements p. 15, portée 4 et p. 19, portée 2. Le rapport entre la quantité de travail fourni par la main gauche et la "quantité" de musique produite est surprenant. Si la métaphore n'était pas aussi iconoclaste on pourrait parler d'un rapport qualité-prix imbattable!

La *soleá Aires de Puerto Real*, comme nous venons de l'observer, illustre brillamment cette entente entre l'inventivité musicale et l'intelligence des doigtés. Nous y découvrons une profusion de *falsetas* inédites qui renouvellent presque totalement le matériau de l'auteur dans ce *palo*. On notera l'absence de variation en trémolo, assez inhabituelle, qui cependant passe inaperçue tant l'ensemble est serré et cohérent.

Le *Zapateado en Re* était un des morceaux favoris de l'auteur et de son public. Sabicas, créateur sans cesse en quête d'innovation, a transposé dans la tonalité ouverte de Ré un style traditionnellement joué en Do. Les magnifiques suites d'accords arpégés forcent l'admiration pour son aptitude à construire une ligne logique et à la mécanique main gauche aisée.

C'est cependant le thème des *campanas* qui nous émerveille le plus, magnifié par sa reprise en harmoniques. Sabicas est coutumier du procédé, rappelons un autre chef-d'oeuvre en Ré, la *Guajira melodica*. Ces clochettes aux échos de boîte à musique feraient presque penser au *glockenspiel* de Papageno. Sabicas aurait-il entendu la Flûte Enchantée?

Il est intéressant de noter qu'originellement il jouait ce passage en harmoniques artificiels, avec une technique main droite très personnelle, où le pouce fait la note au lieu de l'annulaire. Sur le tard il adopta la forme ici transcrite, en harmoniques naturels. Concernant l'exécution, j'ai ajouté entre parenthèses, en 3 endroits, un doigté qui – tout arrive – semble tomber plus naturellement sous les doigts que celui de l'auteur lui-même, tel qu'observé sur les vidéos.

La *malagueña*, comme la *farruca* et la *danza mora*, occupe une place privilégiée dans le répertoire de Sabicas. Il y puise une source d'inspiration continue et c'est peut-être là que son génie propre s'y exprime le mieux. On peut affirmer que personne ne l'a jamais égalé dans ces styles. *La Trinidad* est la plus aboutie de son registre, presque une synthèse de ses plus belles idées. Il ne lui manque que la *copla* et le trémolo de *Brisas de la Caleta* pour être complète.

*Olé mi Cadiz* est en Mim puis MiM. Ce sont les tonalités respectives des *alegrías de Córdoba* et de la *Rosa*, selon une classification aujourd'hui abandonnée. Sabicas a laissé peu d'*alegrías* dans ces tonalités, leur préférant le LaM, plus usuel. Ce serait déjà un intérêt certain pour cette pièce si par ailleurs elle n'était pas tout simplement magnifique. Le climat du Mim, les thèmes habilement développés et la facilité technique inviteront le lecteur à entrer dans l'étude de ce recueil par cette somptueuse porte.

*Sentimiento gitano* porte un regard déjà très moderne sur la *siguiriya* et préfigure, par endroits, le style actuel (voir p. 73, portées 1 à 4 ou bien p. 74, portée 3 à p. 75, portée 1). Il faut souligner également une approche volontiers spectaculaire et démonstrative à laquelle Sabicas ne dédaignait pas recourir pour subjuguier son public. La *falseta* située p. 67, portée 1 à p. 68, portée 1 en donne l'exemple dans une cascade de doubles croches qui donne la sensation de ne jamais vouloir s'arrêter.

Le *remate* arrive presque comme un soulagement : l'auditeur, sur le point de demander grâce, peut enfin reprendre son souffle. La construction est belle, pourtant l'effet prime sur l'idée musicale. Qu'importe, la guitare flamenco est ainsi faite qu'elle aime alterner les moments les plus profonds avec l'art pyrotechnique, l'ombre et la lumière.

*Embrujo de Huelva* résume la "manière" Sabicas. A côté des longs arpèges caractéristiques du *fandango* on retrouve des *falsetas* anciennes (p. 81, portées 2 et 3, ou le finale en *alzapiña*), une allusion à la *danza mora* (p. 64), et la citation d'un extrait du *Tientos de los tres ríos* (p. 86, portées 3 et 4) transposé pour l'occasion de binaire en ternaire. La forme syncopée et évoluée du refrain nous situe déjà dans l'époque contemporaine.

## SUR LE SON ET LA TECHNIQUE

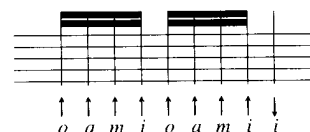
On pourrait dissenter des colonnes entières sur le son de Sabicas. Que dire, sinon que personne n'a fait sonner l'instrument comme lui. Puissance, percussion, mais avec rondeur et même finesse le font reconnaître entre tous, et accepter aujourd'hui encore comme un modèle. La guitare de Sabicas est la plus parfaite identification du son flamenco.

Certaines solutions techniques qui n'appartiennent qu'à lui appellent quelques précisions.

Les *rasgueados* suivent la formule habituelle avec retour de l'index :



mais dans les développements longs et continus, ce retour est supprimé :



c'est le cas par exemple dans les finales du *Zapateado* et de *Sentimiento gitano*, les intros de *Olé mi Cádiz* et *Embrujo de Huelva*. J'ai écrit cependant tous les *rasgueados* sans tenir compte de cette particularité préférant me conformer aux automatismes des guitaristes d'aujourd'hui.

La technique d'opposition pouce-index/majeur (ex. *La Trinidad*, p. 46 et 47) se voit substituer pouce-annulaire/majeur lorsqu'à l'aigu il n'y a pas de chant, mais une pédale (ex. *La Trinidad* encore, dans la conclusion du trémolo, p. 50, portées 1 et 2). La raison est le gain en puissance et en intensité.

Les allers-retours de l'index sont en fait exécutés par les deux doigts majeur + annulaire ensemble. Afin de ne pas alourdir la lecture, je suis passé outre ce détail plutôt anecdotique.

Le *golpe* peut se faire par retour du pouce, frappant la table sous les aigus (*Sentimiento gitano*, p. 67, portée 4, 3ème mesure)

Les amortis sont effectués par le petit doigt de la main gauche plaquant les cordes sur le manche. Ils se reconnaissent aux doubles croches alternant avec des quarts de soupirs (*Aires de Puerto Real*, p. 18, portée 3, et *Olé mi Cadiz*, p. 62, portée 1).

## SUR L'ECRITURE

- les notes entre parenthèses ne sont pas jouées, mais indiquent la position complète de la main gauche (sauf dans les harmoniques du *Zapateado*, cf. infra)
- les altérations accidentelles ne valent que pour la hauteur où elles se trouvent, pas à l'octave
- dans les sections non mesurées (*La Trinidad*), une portée vaut pour une mesure concernant les altérations accidentelles.

A.F.

# AIRES DE PUERTO REAL

*Sabicas*

Transcription: Alain Faucher

Capo: III

**allegretto**

VII

o a m i i o a m i i i i

TAB 9 7 8 9 7 8 9 7 6 9 7 8 9 7

V

VII

o a m i i ...

p i m a p ... i

TAB 7 7 5 7 4 7 5 9 7 9 8 9 7 8 7 10 8 8 0 9 7 9

CV

CIII

CI

o a m i i i i i i i i

p a m i p ... a m i

TAB 5 5 5 7 7 5 5 3 3 5 3 3 1 1 3 3 1 3 0 0 1 2 1 0 0 1

p a m i p a m i p a m i p

TAB 2 3 2 0 2 3 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3

*a m i p i m a p i m a p i m a*

TAB

III

*p i m a p i m a p... p i m a m i p i p a m i*

TAB

VII

*p p a m i p p a m i p p a m i p... i*

TAB

V VII

*p a m i p i m a i m i p a m i p i m a i m i p a m i p a m i p p*

TAB

V

IV

III

*p i m a p... i*

*p p i p... i p... i p*

*i p i p i p i p*

**TAB**

II

*i p...*

*i p...*

*i p...*

**TAB**

*...p...*

*p i p... i*

*p i m p i p*

**TAB**

*p i m p p i m p i*

*p i m a p i p p i p*

*p i p...*

**TAB**

*m i ...*

TAB

2 1 2 0 1 0 1 2 3 4 0 4 0 1 2 3 2 1 0 4 3 2 1 0 3 2 0 3 0 2 0 3 2 0 3 2

*...m i p p i m i ...*

TAB

1 0 1 3 0 1 3 0 1 2 0 2 0 4 0 5 0 5 0 5 0 5 5

*i m ...*

TAB

0 1 2 3 4 0 1 2 3 4 0 2 3 0 2 0 1 0 2 0 2 0 3 2 3 2 0 4 0 2 0 3 2 0 3 1 0

*a m i p ...*

TAB

2 0 1 3 0 1 3 1 0 3 1 0 2 1 0 3 1 0 2 0 3 3 0 3 2 3 0 3 2 3 1 3

First system of musical notation with guitar tablature. The staff shows a melody with lyrics "p a m i p i m a p m" and "p ... i m i ...". The tablature below uses numbers 0-4 to indicate fret positions.

Second system of musical notation with guitar tablature. The staff shows a melody with lyrics "p ... i m a i m i" and "p a m i p p i m a p m". The tablature below uses numbers 0-4 to indicate fret positions.

Third system of musical notation with guitar tablature. The staff shows a melody with lyrics "p a m i" and "a m i p". The tablature below uses numbers 0-3 to indicate fret positions.

Fourth system of musical notation with guitar tablature. The staff shows a melody with lyrics "o a m i i o a m i i i i" and "p i m a ...". The tablature below uses numbers 0-5 to indicate fret positions.



↑ p i p i p  
 p ...

TAB

i m ...

TAB

CHII

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↑ ↓  
 o a m i i o a m i i i i ...

TAB

CI

↑ ↓ ↑ ↓ ↑ ↓  
 p i m a p ...

TAB

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓  
 o a m i i o a m i i i i ...

TAB

*simile*

*p ...*

*p i p ... i i ...*

TAB

5-4-2-0-2-0 3-2-0 2-3 0 3-4 0 4-5 0 2-3 0-5-4-4-2-0 3

0 2 1 0 0 0 0 2

*p ...*

*p i p ... i i ...*

TAB

3 0-2-4-2-0-2-0 3 2-3 0-2-0-2 1-0-1 1-0 3-1-0 2-1-0 3

0 2 1 0 0 0 0 2

*p ...*

*p i p ... i i ...*

TAB

3 2 1-3-1-0 2-0 3 2-3 1 3-2-0 2-3 1 3-2-0 1-3 0 4-3-1 0

0 2 1 0 0 0 0 2

*p ...*

*p i p ... i i ...*

TAB

2 3 0 2-0 0 3 3 0 3 0 0 1-1 0 0 0 1-1 3 0 3 1 0 1-1 3 0 3 1 0 1-1 0

0 2 1 0 0 0 0 2

*p ...* *i* *p ...*

**T**  
**A**  
**B**

*p ...* *i* *p ...*

**T**  
**A**  
**B**

*p ...* *i* *p ...*

**T**  
**A**  
**B**

*p ...* *i* *p ...*

**T**  
**A**  
**B**

Treble Clef: *p ...*  
 Bass Clef: *i p ... i*  
 TAB: 3-1-0 2-1-0 2-0-2-0 3-2 3-2-0 3-2-0 3-0-1-0 3-1 0

Treble Clef: *p ... i p ... i p ... p i p*  
 Bass Clef: 1-4-1 3-0-3-0 3-2 1-4-1 2-0-2-0 3-2 4-5-6-5-4 5-4 0 6 4 5  
 TAB: 1-4-1 3-0-3-0 3-2 1-4-1 2-0-2-0 3-2 4-5-6-5-4 5-4 0 6 4 5

Treble Clef: *p ... i p ... i p ... i p ... i p i p ... i p i*  
 Bass Clef: 3-6-3 4-3-0 0 6-9-6 7-6 0 0 9-12-9 10-9 0 0 0 0 0 0 0  
 TAB: 3-6-3 4-3-0 0 6-9-6 7-6 0 0 9-12-9 10-9 0 0 0 0 0 0 0

Treble Clef: *p ... i p ... i p ... i p ... i p ... i p ... i i ... i*  
 Bass Clef: 6-9-6 7-6 0 0 3-6-3 4-3-0 0 1-4-1 3-2-0 0 0 0 0 0 0 0  
 TAB: 6-9-6 7-6 0 0 3-6-3 4-3-0 0 1-4-1 3-2-0 0 0 0 0 0 0 0

CII

*p i p ...*

TAB

CII

*p i p ... i p ... i*

TAB

*p i m a p ... i*

TAB

*p i m a p i p i*

*p i m a p ...*

TAB

CI —————

*simile*

*a p m i*

**TAB**

*p a m i p ...*

*a m i p*

*a m i p ...*

**TAB**

*p a m i p ...*

*a m i p ...*

*p i*

**TAB**

*o a m i i o a m i i i*

*i i ...*

*p i m a p p p*

**TAB**

*p i m p...*

TAB

*p i m a m i p p*

TAB

*p i m a m i p...*

TAB

*p i m a...*

TAB

CIII ————— CV VII

*p i m a m i p i p ... i m a p ... i m a p i m a p*

TAB: 0 1 2 3 4 5 6 7 8 9 10

CVII —————

*p ... i p p i m a p ... i p i m a m i p ... i p ... i*

TAB: 0 1 2 3 4 5 6 7 8 9 10

CVII ————— CVII —————

*p i p ... i p p i m a m i p p i m a m i p a m i p ... i m a p ... i*

TAB: 0 1 2 3 4 5 6 7 8 9 10

CVII —————

*p ... simile p i p ... i p*

TAB: 0 1 2 3 4 5 6 7 8 9 10

*p i m a m i p... i m a i*

**TAB**

*i m a p... i p a m i p i m a i m i*

**TAB**

CV ————— CIII ————

*p a m i p i m a i m i*

**TAB**

— CIII —

*p i m a i m i...*

**TAB**

... *p* ...

*simile*

... *p* *i* *p* ... *i* *i* *i* *p*

**TAB**

2 1 2 1 0 1 3 3 1 2 0 1 1 0 3 2 0 3 2 0 4 1 0 4 1 4 1 0

... *p* ...

*p* ...

**TAB**

3 2 1 2 1 0 3 1 0 3 1 3 0 1 2 3 2 1 0 3 1 0 1 3 0 4 3 1 0 2 0 3 1 0 3 1 0

... *p* ...

*i* *p* ...

*i* *p* ... *i* *p* ... *i* *p* ...

*i* *p* ... *i* *i*

**TAB**

2 0 3 2 3 0 3 2 0 3 2 0 1 3 2 0 3 0 2 2 0 2 1 0 0 0 0 2 1 0 2

*i* *p* *m* *p* *p* *i* ...

*p* ...

**TAB**

1 3 1 2 0 1 0 1 0 0 0 2 3 2 0 3 0 0 0 0 1 2

## ZAPATEADO EN RE

*Sabicas*

Transcription: Alain Faucher

⑥: Re

*ad lib.*

[illegible][illegible]

CII

*rall.*

Musical score for "Pamela" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 3/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 3/4. The lyrics "p a m e l a" are written below the guitar part. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 3/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 3/4. The score is for a guitar and bass duo.

*allegro*

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody is in D major and the bass line is in D major. The score is divided into four measures. The first measure contains a single melodic line. The second measure contains a melodic line and a bass line. The third and fourth measures contain a melodic line and a bass line. The bass line is written in a simplified notation using numbers 0-4.

①

*p a m i p a m i ...*

**TAB**

*... p a m i ...*

*p p i m ...*

**TAB**

*tirando*

*p i m a m p i m a m*

**TAB**

*p i m a m i p i m ...*

**TAB**

CIX ————— CV ————— CIV —————

apoyando

TAB

7 9 7 10 10 12 10 9 12 11 12 12 8 5 9 7 5 8 7 7 6 4 4 9 5

CII

*i m ...*

TAB

0 2 3 0 2 3 5 5 5 3 2 0 3 2 0 2 0 4 2 0 4 2 0 5 4 2

CII ————— CV —————

*i p p i p ... i p i p ... i p i p ... i p i p ... i*

TAB

2 3 0 0 2 2 2 2 3 4 3 2 5 5 5 5 7 7 7 5 0 4 3 2 2 4 2 7 6 5 5 7 7 5

— CV — CVII ————— CV —————

*p i p ... i*

TAB

8 6 8 5 10 7 10 7 8 7 8 7 7 8 7 6 5 6 5 7 5 6 9 7 7 10 9 7 8 5 5 5 5

— CV — CIII —

Treble clef, key of D major. Lyrics: *p i p ... i*.  
 TAB: 5 5 6 5 4 3 4 3 3 4 3 3 2 3 2 2 3 2 2

CII —

Treble clef, key of D major. Lyrics: *p i p ... i p ...*.  
 TAB: 3 4 3 2 2 2 2 0 0 0 0 0 2 0 3 2 0 3 2 0

Treble clef, key of D major. Lyrics: *...p ... a m i p p i m a p i p ...*.  
 TAB: 4 2 0 4 2 0 4 2 0 5 4 2 0 0 0 3 2 3 0 1 3 3 3 5 5

Treble clef, key of D major. Lyrics: *a p m i ...*.  
 TAB: 5 10 9 11 9 11 9 11 8 6 8 6 8 5 3 5 3 5

4

*d p m i*

*p a m i ...*

*p i m a m i*

TAB

CIII ————— CII —————

*p o a m i i i*

*m p i ...*

*m p i p m p i p ...*

*p i p m p i*

TAB

CIII ————— CV —————

*m p i ...*

*m p i p m p i*

*m i*

*m i ...*

TAB

— CV — CIII — CI —

*p i p ... i*

*p i p ... i ...*

*p i p ... i ...*

TAB

Treble staff:  $p \ i \ p \dots$   
 Bass staff:  $3 \ 3 \ 3 \ 0 \ 1 \ 0 \ 3 \ 3 \ 1 \ 3 \ 0 \ 2 \ 2 \ 0 \ 0 \ 4 \ 2 \ 0 \ 4 \ 2 \ 0 \ 5 \ 4 \ 0 \ 7 \ 6$

Ⓐ a  $\frac{\infty}{\infty}$   
y sigue

Treble staff:  $i \ p \dots$   
 Bass staff:  $2 \ 0 \ 0 \ 4 \ 2 \ 0 \ 4 \ 4 \ 3 \ 0 \ 3 \ 4 \ 2 \ 0 \ 1 \ 0 \ 2 \ 2 \ 0 \ 4 \ 4 \ 2 \ 0 \ 3 \ 2 \ 0$

Treble staff:  $p \ i \ p \dots \ i \ p \ i \ p \dots$   
 Bass staff:  $0 \ 0 \ 0 \ 0 \ 1 \ 0 \ 1 \ 0 \ 2 \ 0 \ 3 \ 2 \ 0 \ 2 \ 1 \ 4 \ 2 \ 0 \ 4 \ 2 \ 0 \ 2 \ 2 \ 2 \ 0$

Treble staff:  $p \ i \ p \dots \ i \ p \ m \ i \ m \ p \ i \dots$   
 Bass staff:  $5 \ 3 \ 5 \ 0 \ 8 \ 8 \ 8 \ 0 \ 11 \ 9 \ 11 \ 0 \ 10 \ 17 \ 17 \ 17 \ 17 \ 17 \ 17 \ 17$   
 Bass staff (fret numbers):  $4 \ 5 \ 7 \ 8 \ 10 \ 11 \ 10 \ 9 \ 11 \ 14$

m p i m...

TAB 17 14  
 0 0 0 0 0 0 0 0 0 12 12 12 10 10 10 9 9 9 7 7 7 12 12 12 11 11

a m i p

TAB 2 3 2 0  
 11 9 9 9 7 7 7 4 0 1 2 3 4 0 2 4 2 0 4 2 0 4 2 0 5 4 2 0

lento

CX

a p m i ... m i m i p p i m a

TAB 3 2 3 2 5 6 7 10 10 13 10 10 13 12 11 12 11 12 0 11

CX CVIII

a p m i ... m a m p i m a m p i m p i m

TAB 9 8 9 5 6 9 8 9 12 11 12 15 14 15 12 11 13 10 10 10 10 10 10 9 8 9 8

CV ————— CII ————— CIII —————

*p i m a m i p i m a m i m p i m a p i m a m i p i m a m i*

**TAB**

*p i m a p p i m a i i p m p p i m p p i ...*

**TAB**

CVII —————

*m p p i ...*

**TAB**

CVII —————

armónicos naturales -----

VII — IV XII V XII IX

*p ...*

**TAB**

----- arm. naturales -----

VII — IV XII VII XII IX VII V VII — IV XII — V XII — IX VII — IV — XII

*p ...*

TAB

----- arm. naturales -----

VII — XII IX — VII *acceler.*

*p ...*

*m i p i m a p m i*

*acceler.*

TAB

CII —

*p m i ...*

*p*

*p ...*

CII

TAB

CII —

*rallent.*

*p ...*

*i p ... i*

*p ...*

*rallent.*

TAB

*rit. a tempo*

*p ...*

*a m i p a m i ...*

**TAB**

*... p a m i ...*

*p*

**TAB**

## CVII

*5:6* *5:6* *simile*

*o a m i i o a m i i ...*

**TAB**

## CIX

**TAB**

CVII ————— CV ————— CII ————

CVII CV CII

TAB

— CII —

CII

TAB

CVII

CVII

CII

CVII

CVII CVII CII CVII

TAB

# LA TRINIDAD

41

*Sabicas*

Capo: III

Transcription: Alain Faucher

**ad lib.**

③ CII  
④  
⑤

*a p m i a m i ...* *p i m a m i p i m a*

TAB: 0 2 4 1 3 4 0 3 1 3 4 2 0 3 4 4 3 0 3 4 2 2 0 4 0

③ CII  
④  
⑤

*a p m i a m i ...* *p i m a m i p i m a*

TAB: 0 3 4 3 4 4 4 4 4 4 2 4 3 0 3 4 4 3 0 3 4 2 2 4 4

*a p m i a m i ...* *a m i p ...* *a p m i a m i ...*

TAB: 4 5 4 5 0 4 5 0 5 4 0 3 4 5 4 5 0 5 4 5 3 5 3

③ CII  
④  
⑤

CIII

*p i m a m i p i m a* *a p m i a m i ...*

TAB: 0 5 4 5 3 2 4 3 3 4 4 3 3 4 2 2 0 3 4 3 4 5 4 3 4 3 5 3 3

— CIII — CV — VII

*p ima m i ... pima p p i m a m i*

TAB

CVII

*p i m a a p m i a m i ... p a m i p i*

TAB

CV CIII

*p a m i p i p a m i ...*

TAB

IV

*a m i p a m i ... p a m i p*

TAB

*p a m i p i* *p a m i ...*

TAB

0 7 6 4 5 7 6 8 7 6 7 5 6 4

V

*p a m i p i* *p a m i ...*

TAB

0 7 6 8 7 6 7 5 6 5 6 7 6 7 6

IV

CIII-----

*p a m i p i* *p a m i ...* *p a m i p i*

TAB

0 8 7 6 6 7 6 7 6 7 6 3 5 4 3 5 4 3

— CIII — CI —

*p a m i p i* *p a m i ...*

TAB

3 4 3 5 3 3 3 3 1 3 2 1 3 2 1 2 1 2 1

CI —————

*p a m i p i* *p a m i ...* *p i m a m i*

**TAB**

*p i m a i m i ...* *a m i p p a m i p p a m i p ...*

*rallent.*

**TAB**

*i a m i p i a m i p m i ...* *... m i pima*

**TAB**

*i m ...* *p m a pima m i ... pima i m ... pima m i pima m i*

*rallent.*

**TAB**

CII -----

*vivo*

Treble clef, 3/4 time, key signature of one sharp (F#).  
 Dynamics: *p*, *p*, *i*, *mp*, *p*, *i*, *p*, *m* ...  
 TAB: 5 4, 4 3 3, 2 2 3, 3 4 4, 5 4 5  
 Bass line: 0 2 2, 0 2 2, 0 2 2, 0 2 2, 0 2 2

— CII — CIII -----

*acceler.*

TAB: 5 4 4, 3 3 5, 5 4 5, 6 6 5, 5 4 4  
 Bass line: 0 2 2, 0 2 2, 0 2 2, 0 3 3, 0 3 3

— CIII — CV -----

TAB: 5 5 6, 6 5 6, 8 5 7, 8 5 7, 8 5 7  
 Bass line: 0 3 3, 0 3 3, 0 5 5, 0 5 5, 0 5 5

— CV — CIII -----

TAB: 8 5 7, 8 5 7, 5 8 5, 6 5 6, 3 5 6  
 Bass line: 0 5 5, 0 5 5, 0 5 5, 0 3 3, 0 3 3

CII

CIII

5 5 5 5 5 5 6 6 6 5 5 3 5 4 4 2 4

0 2 2 0 2 2 3 5 3 3 5 3 3 3

3 3 1 3 1 1 2 1 0 0 2 3 2 2 2 2 2 3

2 0 1 0 2 2 3 3 2 2 2 3 1 0 2 3

*rallent.*

... *p* *a m t* *p* *a m t* *p* ... *a m t* *p* ... *m p* *i* *m* ...

0 0 0 0 0 0 0 4 4 7 7 12 12 11 12

2 0 2 3 2 0 3 2 0 (2) 3 (2) 2 0 3 2 1 0

CIX

10 10 12 10 9 10 10 12 10 9 10 10 12 10 9 10 10 12 9 10 12 9 10 12

9 9

— CIX — CX —

TAB 9 10 12 10 9 10 10 10 9 10 9 10 9 10 12 12 13 13 13 13 12 12 12 12 11 11 12 13

9 9 9 9 9 9 9 10 10 10 10 10 10

CIX — CX — CIX —

TAB 12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 12 12 12 12 11 11 11 11 12 12 12 12

9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9

— CIX — CVII — CV —

TAB 10 10 10 10 9 10 12 10 8 8 8 8 7 8 10 8 7 8 10 8 7 7 7 7 8 8 8 8

9 9 9 9 7 7 7 7 7 7 7 7 5 7

— CV —

TAB 7 7 7 7 5 5 5 5 3 3 3 3 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

5 3 0 3 2 1 0

*rallent.*

5-5-5-5-1-1-1-1 3-3-3-3-0-1-0 2-1 3-1-2 0 5-5-5-5-3-3-3-3

3 0 2 0 3 0

*p i m a m i p i m a p i m a m i ...*

3-1-0 3-1-0 0 0 0 0 1-3 1 0 3-1-0-1-3 0-1-0 3-1 2 1 0 3-1

3 0 0 1 0 1 0 1 0 0 0

CI

*p i m a m i p i m a m i p i m a m i p i m a m i p i m a m i ...*

0-1-0 1-3-4-4 0 0 0 0 0-0-0-0 0 0-0-0-0 0-0-0-0 0-0-0-0

0 3 1 2 2 2

3 1 0 0 2 2

CI

0-0-0-0 0-0-0-0 1-1-1-1 3-3-3-3 3-3-1-1 0-0-0-0 4-4-4-4 0-0-0-0 1-1-1-1

0 3 3 1 3 3 3 3

CV-----

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-5-5-5-5-5-5-7-7-8-8

2 2 1 1 2 7 7 5

0 2 5

— CV —

8-8-8-8-7-7-7-7-5-5-5-5-7-7-7-7-7-7-7-7-10-10-10-10-10-10-10-10-10-10

7 5 5 7 6 9 10 9

6 7 5 5 7 9 10 9

CVIII-----

CIII-----

12-12-12-12-12-12-12-12-10-10-12-10-8-8-8-8-10-10-10-10-12-12-12-12-7-7-7-7-7-7-7-7-5-5-7-5

10 10 10 10 5

8 8 8 8 3 3

— CIII — CI —

3-3-3-3-5-5-5-5-7-7-7-7-5-5-5-5-5-5-5-5-3-3-3-3-1-1-1-1-3-3-3-3-5-5-5-5

5 5 3 3 3

5 3 1 1 1 3 1

The musical notation for 'Rock On!' is presented on a grand staff. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The piece is in 4/4 time. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth and sixteenth notes. The piece ends with a double bar line.

[illegible][illegible]

*acceler.*

*p ...*      *... p i p ...*      *i p ... i*

**TAB**

4-2-0 3-2-3 0 2 3 2 2 0 4 4-2-0 3-2-3 0 3-2-3 2-0 2 1 0 0

*p ...*      *↑ i p ...*      *↑ i p ...*      *↑ i p ...*      *i p i p i p ...*

**TAB**

2 3 0 2 3 0 2 0 2 3 2 0 3 2 0 3 2 0 2 3 4 2 0 2 1 0 1 1

*rallent.*      *vivo*

*... p ...*      *i a m i p i a m i p i*      *p i p m ...*

**TAB**

0 0 0 0 0 0 0 0 0 0 0 0 1 2 0 1 3 0

3 2 1 0 2 3 2 2 4 0 2 3 0 2

**TAB**

1 1 1 1 1 1 0 1 3

3 0 3 0 2 0 3 0

3 3 1 3 0 2 3 0

First system of guitar music. The treble staff contains four measures of music. The TAB staff below it shows the corresponding fret numbers for each note.

Measure	1	2	3	4
Treble Staff	A4, G4, F#4, E4	D4, C4, B3, A3	G3, F#3, E3, D3	C3, B2, A2, G2
TAB Staff	0 0 0 0	0 0 0 0	1 3 0 0	1 3 0 0

Second system of guitar music. The treble staff contains four measures of music. The TAB staff below it shows the corresponding fret numbers for each note.

Measure	1	2	3	4
Treble Staff	A4, G4, F#4, E4	D4, C4, B3, A3	G3, F#3, E3, D3	C3, B2, A2, G2
TAB Staff	1 3 0 0	0 1 2 2	0 3 2 1	0 2 0 0

CI

Third system of guitar music. The treble staff contains four measures of music. The TAB staff below it shows the corresponding fret numbers for each note.

Measure	1	2	3	4
Treble Staff	A4, G4, F#4, E4	D4, C4, B3, A3	G3, F#3, E3, D3	C3, B2, A2, G2
TAB Staff	3 0 3 2	0 1 3 2	1 2 0 0	1 2 0 1

Fourth system of guitar music. The treble staff contains four measures of music. The TAB staff below it shows the corresponding fret numbers for each note.

Measure	1	2	3	4
Treble Staff	A4, G4, F#4, E4	D4, C4, B3, A3	G3, F#3, E3, D3	C3, B2, A2, G2
TAB Staff	2 0 1 0	2 0 1 0	2 0 1 0	2 0 1 0

*p i a m p a m i p i m a m i a p i m a p i m a i i*

**TAB**

CV ————— III II

*p ... i m a i m i ... p p i m a i m i ... p a m i p a m i ...*

**TAB**

*p p i m a m i p i m a i m i ...*

**TAB**

*allargando*

*i p a m i p ... a m i p ... ... p ... oamip*

**TAB**

## OLE MI CADIZ

*Sabicas*

Transcription: Alain Faucher

Capo: I

**allegro**

CIV ———

5 5 5 5 5

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑

o a m i i o a m i i i

TAB 7 8 9 6 8 9 7 8 9 5 4 4

5 simile

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑

o a m i i ...

TAB 8 7 5 5 4 5 2 1 2 0 2 1 0 0

5 CIII CII

↑ ↑ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

o a m i i i i ...

TAB 3 2 3 2 2 2 2 1 0 2 1 0 2 0 3 3 3 3 3 2 2 2 2 2

5 5 5 5 6

↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑

o a m i i o a m i i i i

p i m a m i p pima p

TAB 0 1 2 0 0 0 2 0 0 0 1 2 0 0 0 0 0 0 0 0 0 0

pima m i ... i m a p p i pima m i ... i m a p p i

TAB 0 1 0 4 3 2 1 0 0 0 0 2 2 2 0 2 0 2 0 2 0 0 0 2 2 0

ppima m i ... pima m pima m i ... i m a p ... i

TAB 0 1 0 4 3 2 1 0 0 2 2 0 0 0 2 0 4 0 2 0 0 0 2 0 0 0 2 0 0

i m ... i p ... i m ... p ... i

TAB 1 0 3 0 1 0 3 0 1 0 3 0 2 1 2 1 2 5 4 3 2 0 3 1 0 3 0 3 1 0 0 2 0 0

## CII

p i m a m i p i m a m i p i m a m i p i p ... i

TAB 4 3 1 0 3 2 1 0 1 2 3 2 3 2 5 2 4 2 4 2 4 2 0 2 4 2 4 2

CVII — CVIII — CVII —

*p i m a m i p i m a p i m a p i m a p p*

TAB 7 8 7 10 9 8 7 9 8 7 9 0 7 9 0

CVII —

*a m i ... a m i ... p ... i m a p ...*

TAB 7 8 9 6 7 8 9 7 8 9 8 9 0 7 8 10 7 10 8 7 8 10 8 10 8 7 9 8

*p i m a m i p p a m i p p i m ... i p m p ... i*

TAB 10 8 10 8 10 9 10 0 7 5 7 5 7 6 3 2 0 3 1 0 3 0 1 0 3 1 0 0 2 2 0 0

CVII — CV —

*a m i ... a m i ... p ... i m a i m i ... p i m a i m*

TAB 7 8 9 6 7 8 9 8 9 0 8 7 8 9 9 9 9 9 0 7 9 7 9 7 8 10 8 10 8 7 5 5 5 7 8 5

— CV —

③  
④ CII.  
⑤

*simile*

*p i p ... i p ...*

**TAB**

0 2 2 4 5 4 2 4 2 5 4 5 2 5 4 2 4 2 5 5 3 3 2 0 3 2 2 1 2

simile

*p* *i* *p* ...

**TAB**

2 3 1 2 0 1 0 2 2 0 4 4 2 2 2 1 3 2 0 3 2 3 2 0 3 2 0

3  
4  
5

CII -----

*simile*

*p i p ... i p ...*

*p i p ...*

**TAB**

0 0 4 5 4 2 4 2 5 4 5 2 5 4 2 3 2 5 3 5 2 5 3 2 2 3 2 4 5

— CII —

*p ...*

**TAB**

5 4 3 5 4 2 5 4 2 6 4 2 5 4 3 4 2 4 7 5 5 7 6 7 0

*simile*

*p i m a i m p i a m i ...*

**TAB**

CIX

CVII

TAB

12-12-12-12—12-12-12-12—12-12-12-12—12-12-12-12—12-12-12-12—12-12-12-12—10-10-10-10—10-10-10-10—10-10-10-10

9 9 9 9 9 9 7 7

0 10 9 9 9 7

CV

CIV

TAB

8-8-8-8—7-7-7-7—7-7-7-7—7-7-7-7—7-7-7-7—7-7-7-7—5-5-5-5—4-4-4-4—5-5-5-5

7 5 5 4 4 4 5

7 6 4 4 0 4 5

TAB

3-3-3-3—2-2-2-2—3-3-3-3—2-2-2-2—0-0-0-0—2-2-2-2—0-0-0-0—0-0-0-0—0-0-0-0

2 2 1 2 1 2 0

0 2 1 2 0 2 0

CIII

TAB

3-2-3-2-0—2-3-2-3-2—3-2-3-0-3-0-2—3-3-3-4-3-4-3

0 0 5 4 5 3 5 4 3 5 4 3 5 4 3

3 0 0 0 0 0 3 3 3 3 3 3 3 3 3

— CIII — CV — CVIII — CVII —

*p a m l ...*

*p i m a*

*p ... i m a i m i ...*

*i m a p ...*

TAB

CV —

*p ... i m a i m i*

*p i m a i m i ...*

*p i m a i m i ...*

*i p ...*

TAB

*o a m i i o a m i i i i ...*

*i i ...*

*p a m l p ...*

TAB

*i i i p*

*i ...*

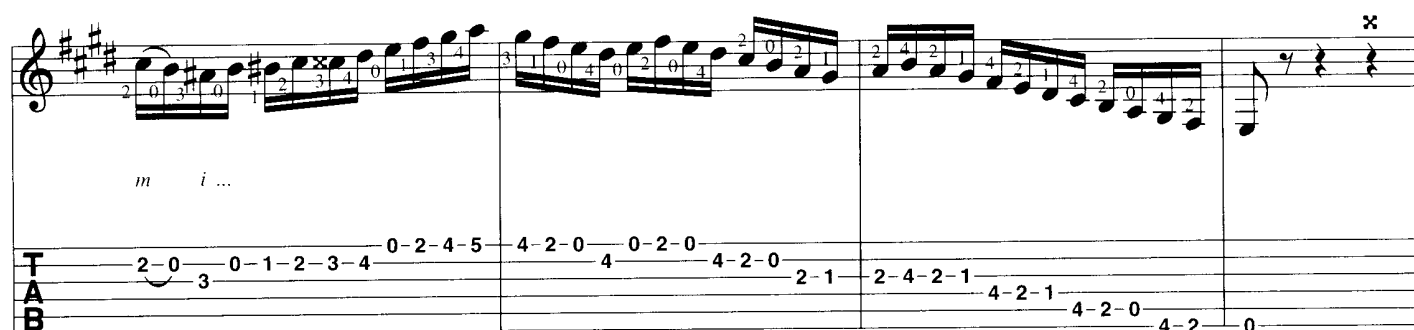
*p i m a m i p*

*p p*

TAB




First system of music. Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The lyrics are "m i ...", "p i m i ...", and "m p i p i m m" with an upward arrow above the second "m". The guitar tablature (TAB) is written below the staff, showing fret numbers and fingerings.

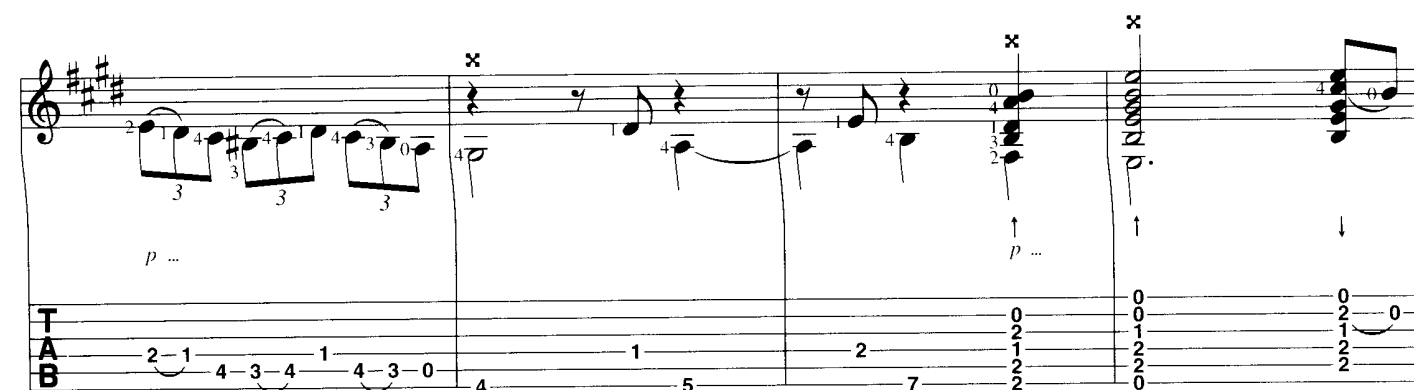


Second system of music. Treble clef, key signature of three sharps. The melody continues with eighth and sixteenth notes. The lyrics are "m i ...". The guitar tablature (TAB) is written below the staff. The system ends with a double bar line and a cross symbol (X).

CIV



Third system of music, labeled "CIV". Treble clef, key signature of three sharps. The melody features triplets and eighth notes. The lyrics are "p ...", "i p ...", and "i p ... i p" with an upward arrow above the second "i p". The guitar tablature (TAB) is written below the staff. The system ends with a double bar line and a cross symbol (X).



Fourth system of music. Treble clef, key signature of three sharps. The melody consists of eighth and sixteenth notes. The lyrics are "p ...", "p ...", and "p ...". The guitar tablature (TAB) is written below the staff. The system ends with a double bar line and a cross symbol (X).

i i p i

TAB

o a m i i o a m i i i i

p i m a p i m a p i p i m a p p m

TAB

CIV

p ... i m a i m i m ...

TAB

CII

p a m i p p i m a i m i p i m a p ...

TAB

p i m a m i p i m a m p i p i p ...

p i m a i m i m p i p ... i

TAB

## CI

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p ... i p p i p ... i p p i i*.

TAB: 0-3-3-1-1-0-0 2-2-3-2-0 3 3-2 1 2 1 2-2-4 1 0 2 2 1 0 2 0

## Position La

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p i m a m i p i p p i m a m i p a m i p i m a ... p ... i*.

TAB: 2 2 0 2 2 2 2 1 0 1 2 0 1 2 2 1 1 2 0 1 2 0 1 0 0 1 0 0 2 1 0 0

## CII

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p ... i p ...*.

TAB: 2 4 2 1 2 2 4 4 6 6 6 4 6 2 4 4 3 4 3 1 2 1 4 0 3 0 0 2 1 0

## CII

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p i m ... p i p ...*.

TAB: 2 4 2 2 5 4 5 2 4 5 4 2 4 2 5 5 4 5 4 2 0 4 2 0 2 1 2 1 0 2 2 1 0 2 0

CIV

CII

*simile*

TAB

CVII

*simile*

TAB

*simile*

TAB

TAB

CII

5 5 x 2 2 3 4 2 4 2 4 2 4 0 2 3 0

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↑

o a m i i o a m i i i i ... p i p ...

TAB 2 4 2 4 2 2 3 3 4 2 4 2 4 2 4 0 0 0 1 2 2

3 x 3 x 5 x

↑ ↑ ↑ ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↑ ↑

o a m i i i ... o a m i i i ... o a m i i i p p

TAB 0 1 2 2 0 0 0 1 2 2 0 4 2 4 3 0 0 0 0 1 2 2 0 0

# SENTIMIENTO GITANO

*Sabicas*

Transcription: Alain Faucher

Capo: III

**moderato**

TAB: 1 0 4 1 0 2 2 0 0 2 3 4 1 0 4 1 3 2 0 3 2 0 5 3 2 0 3 2

TAB: 5 3 2 0 3 1 0 3 1 2 0 4 0 2 0 0 4 1 0 2 2 0 0 0 4 1 0 2 2 0 0 0 4 2 0 5 3 3

CII — CIII —

TAB: 0 7 5 5 6 5 7 5 8 7 5 8 7 5 5 5 7 5 5 3 3 4 4 3 3 3 5 3 3 5 3 3 6 5 3 3 3

CV — CIII —

TAB: 6 5 3 5 7 5 3 5 7 5 3 7 5 6 5 5 3 6 0 2 2 2 0 0 2 0 3 0 3 3 3

— CIII —

*p i p ... i p p i p p i p i p i p*

TAB: 1 3 1 3 1 0 1 3 2 3 0 3 4 0 4 3 3 0 2 0 3 1 0 2 2 0

*i i ... ras ras p i m a m i p i m a m i p*

TAB: 0 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 0 3 3 1 0 3 1 3 2 2 2 2 2

*p p i m a m i ... p i m a m i ... p p ... i m a m i m i*

TAB: 0 1 3 3 5 5 6 5 3 5 3 6 3 3 5 5 6 6 8 8 7 8 7 6 8 6 10 6 8

*m p i p p i m a m i p p ... i p*

TAB: 10 8 10 8 6 5 5 5 6 7 6 8 1 0 1 2 0 3 1 3 1 0 2 2

— CV —

§ a ⊕  
y sigue

*p i p i m a m i p i m a*

*i p ... i p p i i p*

**TAB**

— CV —

*i p ... p*

*p ...*

**TAB**

*p ... i p ... i*

*i i i p ...*

**TAB**

CI —

*p ... i p*

*p ... i p p i p*

*p ... i i*

**TAB**

position La

*i i ras ras p ... p i p*

TAB

*p p i m a m i p i m a m i p i m a i m i p i m a p ...*

TAB

*p i p i m a m i p i m a m i p a m i p ... m i p ... m i p*

TAB

*p i m a p ... i p i m a m i p i p i p ...*

TAB

position La

Measures 1-4 of position La. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The dynamics are marked *p* (piano) and *i* (pizzicato). The guitar tablature (TAB) is shown below the staff, with fret numbers 0 through 5.

**TAB:**  
 Measure 1: 1 0 4 3 1 3 1 0  
 Measure 2: 0 3 1 0 4 0 2 2  
 Measure 3: 2 0 0 4 2  
 Measure 4: 0 2 3 0 3 2

IV

Measures 1-3 of section IV. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The dynamics are marked *p* (piano). The guitar tablature (TAB) is shown below the staff, with fret numbers 0 through 8.

**TAB:**  
 Measure 1: 0 2 3 0 3 2 0 3  
 Measure 2: 2 3 2 0 4 5 5 7 7 4 4 5  
 Measure 3: 5 7 5 4 5 5 7 5 4 5 5 7 7 8

V

Measures 1-3 of section V. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The dynamics are marked *p* (piano). The guitar tablature (TAB) is shown below the staff, with fret numbers 0 through 7.

**TAB:**  
 Measure 1: 0 7 6 7 7 6  
 Measure 2: 5 0 3 0 2 2 0 3  
 Measure 3: 1 3 2 0 3 2 0 3 1 0 3

Measures 4-6 of section V. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The dynamics are marked *p* (piano) and *i* (pizzicato). The guitar tablature (TAB) is shown below the staff, with fret numbers 0 through 4.

**TAB:**  
 Measure 4: 1 0 0 1 0 3 1 3 2 0 4  
 Measure 5: 0 2 0 0 4 1 0 2 2 0  
 Measure 6: 0 0 3 3 1 0 3 1

position La

[illegible]

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score is in B-flat major, 4/4 time, and includes a guitar solo section. The solo is marked with a "V" and a "p" (piano) dynamic. The solo consists of a series of eighth and sixteenth notes, with some triplets. The solo is divided into three measures. The first measure starts with a B-flat note, followed by a series of eighth notes. The second measure starts with a B-flat note, followed by a series of eighth notes. The third measure starts with a B-flat note, followed by a series of eighth notes. The solo ends with a B-flat note. The score also includes a TAB section with fret numbers for the guitar solo.

The image shows a musical score for the song "Pima mami p" in G major. It includes a guitar introduction, a vocal melody, and a guitar accompaniment. The guitar part is written in standard notation with a capo on the 2nd fret and includes a TAB section at the bottom. The vocal part is written in a single staff with lyrics in Italian. The score is divided into three systems, each containing a guitar staff, a vocal staff, and a TAB staff.

③ CII-----  
④  
⑤

*p ... i p ... i m a p i p i p ...*

TAB 1 0 3 3 2 2 2 0 2 4 5 2 3 5 2 3 0

— CII —

*p i p ... i p ... i p ...*

TAB 0 2 5 4 0 4 5 2 3 5 2 3 2 2 3 0 0 1 4 0 2 3 2 0 2 3 0 2 0 3

II

*p ... i p ...*

TAB 2 3 1 2 3 0 3 3 2 0 3 2 0 2 3 0 3 2 0 2 2 5 2 3 5 3 5

V

*p ... i p ... i*

TAB 2 5 2 0 3 4 2 0 6 7 5 0 3 1 0 0 3 2 0 4 0 2 0 0 4 1 0 2 2 0

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The bottom staff is a guitar tablature with six lines. It contains three measures of numbers corresponding to the notes in the top staff. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The lyrics are: i i p ... i p ... i p i p ... i p ... i

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The bottom staff is a guitar tablature with six lines. It contains three measures of numbers corresponding to the notes in the top staff. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The lyrics are: p i p ... i p ... i i i ... i i ... i ras

CIII-----

position La

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The bottom staff is a guitar tablature with six lines. It contains three measures of numbers corresponding to the notes in the top staff. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The lyrics are: ras oqnip p ... i p ... pim i m i pim i m pima m

— CIII — CI —-----

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The bottom staff is a guitar tablature with six lines. It contains three measures of numbers corresponding to the notes in the top staff. The first measure has a double bar line with a cross (x) above it. The second measure has a double bar line with a cross (x) above it. The third measure has a double bar line with a cross (x) above it. The lyrics are: p m i ... p

— Cl — CIII —

position La

*pima pima pima*

*a m i p a m i p*

**TAB**

III

*p i p...*

**TAB**

*p... i p... i i i m i...*

**TAB**

*acceler.*

*i i... i m i...*

**TAB**

3 2 1 3 1 3 2 0 2 3 1 3 1 2 1 3 2 0 2 3 2 0 3 1 0 2 2 3 2 2 3

5 5 5 5

i i o a m i i o a m i i i a m i m i m i m i m i o a m i i o a m i i

0 2 2 2 0 0 0 0 0 0 0 0 0 2 2 3 2 2 3

x 5 5 x x

i a m i m i m i m i m i o a m i i o a m i i i i p ... i p

0 2 3 2 0 0 0 0 0 0 0 0 0 0 1 3 2 3 0 1 0 3 2 0

x x x x

p i p ...

0 1 3 2 0 1 0 3 1 0 4 0 1 0 4 1 0 2 2 2 2 0

# EMBRUJO DE HUELVA

Capo: II

Sabicas

Transcription: Alain Faucher

**allegro**

CII ————— CIII

o a m i t i i i ...

TAB

— CIII — CV

i i o a m i i i i ...

TAB

— CV — CIII —

TAB

— CIII — CV — III II

i

TAB

— II —

*i i o a m i i i ...*

**TAB**

IV  
*rallent.*

*i a m i p*

*p pima pima*

*p a m i ...*

**TAB**

V IV IV

*p pima pima*

*p a m i ...*

*a p pima pima*

*p a m i p a m i p a m i*

**TAB**

V IV

*p a m i p a m i p*

*p a m i ...*

*a p pima pima*

*p a p m i ...*

**TAB**

*simile*

TAB

CI ————— CIII ————

TAB

— CIII —

*acceler.*

TAB

CI —————

TAB

*p a m i ...*

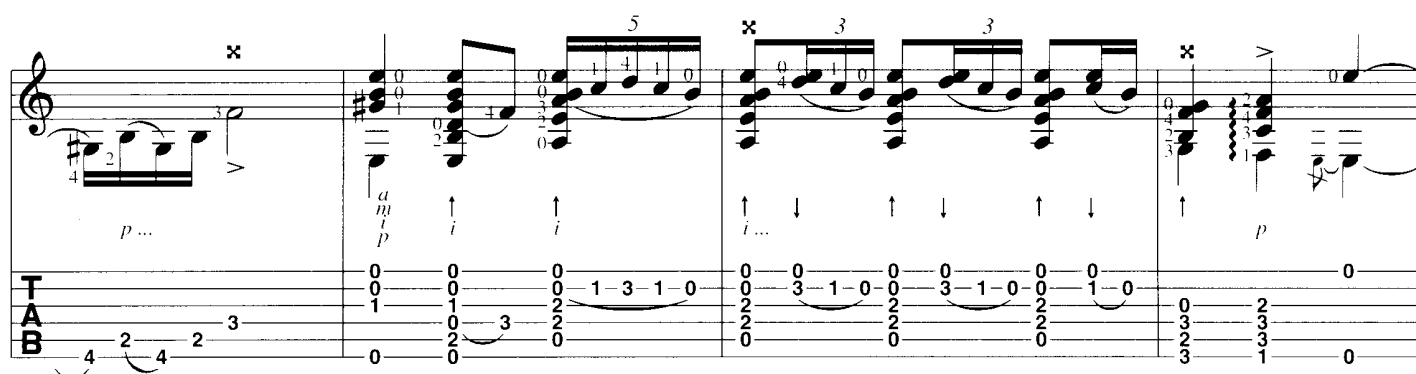
*rallent.*

*p* *i p a m i ...*

① Cl -----  
②

— Cl —

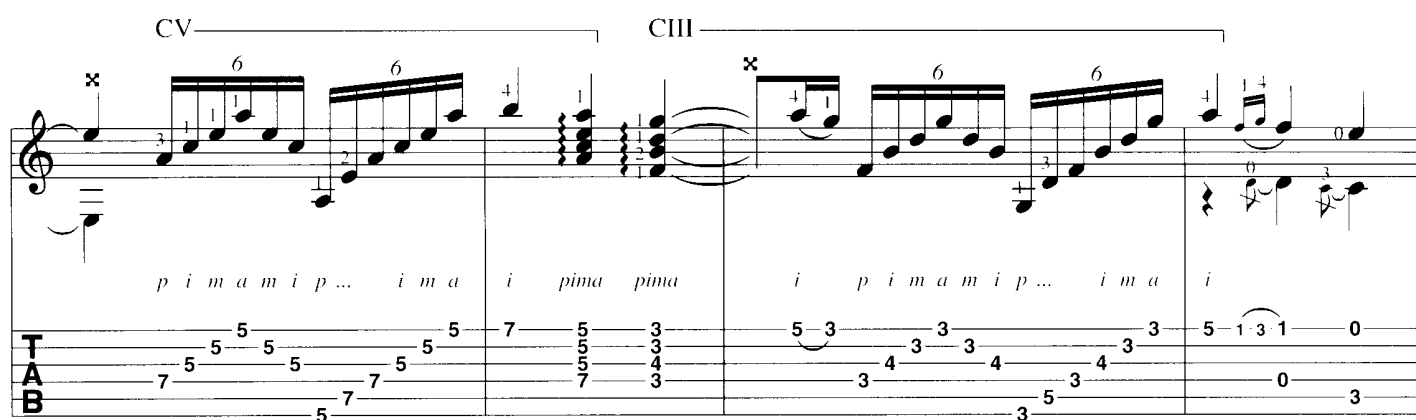
*a m i p ... i m a*



First system of music. Treble clef, key signature of one sharp (F#). The staff contains a melody with various ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The guitar tablature below shows fret numbers and fingerings. The system is divided into measures by vertical bar lines.

Staff 1: Treble clef, key signature of one sharp (F#). Melody with ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The system is divided into measures by vertical bar lines.

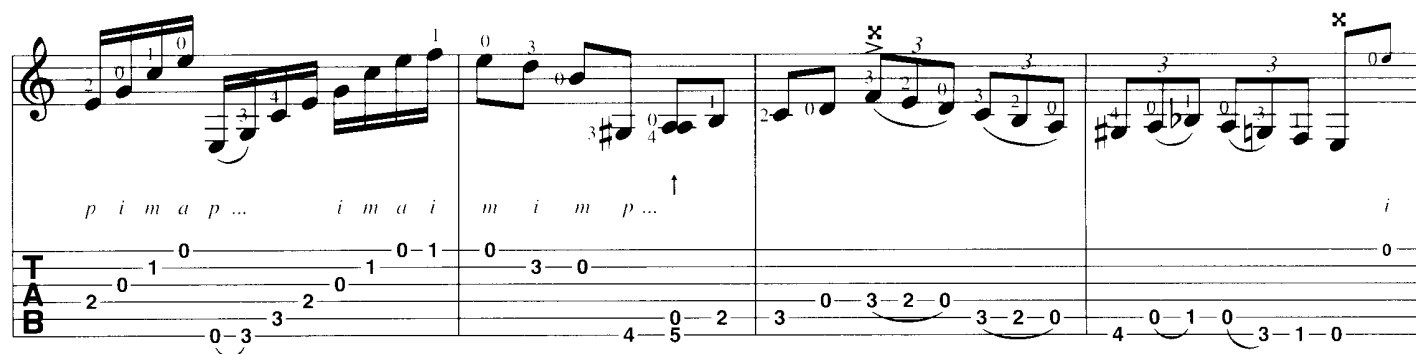
Staff 2: Guitar tablature (TAB) corresponding to the melody above. It shows fret numbers (0-7) and fingerings (1-4).



Second system of music, labeled 'CV' and 'CIII'. Treble clef, key signature of one sharp (F#). The staff contains a melody with various ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The guitar tablature below shows fret numbers and fingerings. The system is divided into measures by vertical bar lines.

Staff 1: Treble clef, key signature of one sharp (F#). Melody with ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The system is divided into measures by vertical bar lines.

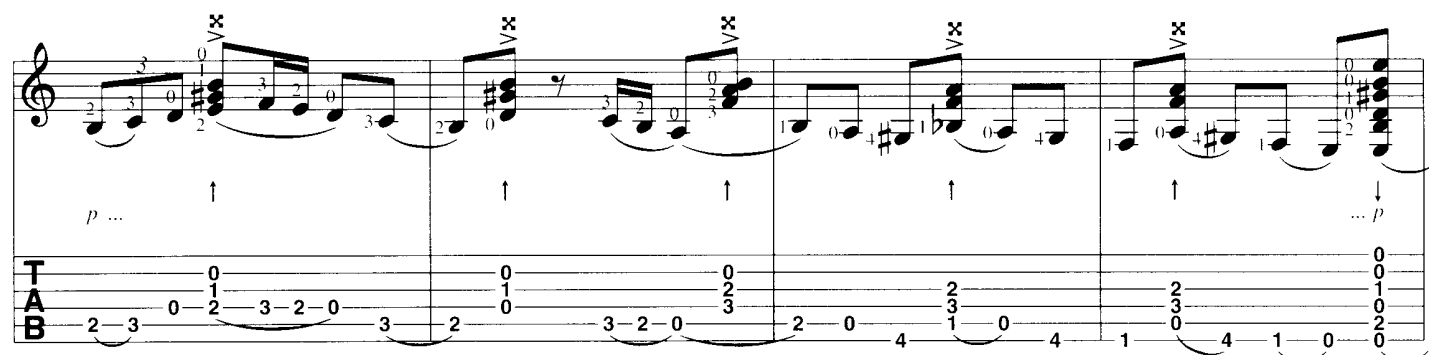
Staff 2: Guitar tablature (TAB) corresponding to the melody above. It shows fret numbers (0-7) and fingerings (1-4).



Third system of music. Treble clef, key signature of one sharp (F#). The staff contains a melody with various ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The guitar tablature below shows fret numbers and fingerings. The system is divided into measures by vertical bar lines.

Staff 1: Treble clef, key signature of one sharp (F#). Melody with ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The system is divided into measures by vertical bar lines.

Staff 2: Guitar tablature (TAB) corresponding to the melody above. It shows fret numbers (0-7) and fingerings (1-4).



Fourth system of music. Treble clef, key signature of one sharp (F#). The staff contains a melody with various ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The guitar tablature below shows fret numbers and fingerings. The system is divided into measures by vertical bar lines.

Staff 1: Treble clef, key signature of one sharp (F#). Melody with ornaments (marked with 'x') and dynamic markings 'p' and 'p...'. The system is divided into measures by vertical bar lines.

Staff 2: Guitar tablature (TAB) corresponding to the melody above. It shows fret numbers (0-7) and fingerings (1-4).

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains several measures of music, including triplets and chords. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and techniques like bends and slides. The lyrics "i p i iai iai i i i i p" are written below the TAB.

Musical notation for the second system, continuing the piece. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains several measures of music, including triplets and chords. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and techniques like bends and slides. The lyrics "ami p... am i p i m a m i p p i m a m i p" are written below the TAB.

Musical notation for the third system, continuing the piece. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains several measures of music, including triplets and chords. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and techniques like bends and slides. The lyrics "p i m a m i m i m..." are written below the TAB.

Musical notation for the fourth system, continuing the piece. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains several measures of music, including triplets and chords. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and techniques like bends and slides. The lyrics "p i m a m i m i..." are written below the TAB.



— CII —

— CII —

CIII \_\_\_\_\_

VI \_\_\_\_\_ III

— III —

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a standard musical staff and a guitar tablature staff. The melody is written in G major (one sharp) and 3/4 time. The first staff contains a guitar melody with triplets and a "simile" section. The second staff is a guitar tablature with fret numbers and includes a "TAB" label. The score is divided into three measures by vertical bar lines.

**Measure 1:**

- Melody:** G4 (quarter), A4-B4 (triplet eighth notes), C5 (quarter), B4-A4 (triplet eighth notes), G4 (quarter). Dynamics: *p p i p p i*.
- Tablature:** 5 0 3 5 0 3.

**Measure 2:**

- Melody:** G4 (quarter), A4-B4 (triplet eighth notes), C5 (quarter), B4-A4 (triplet eighth notes), G4 (quarter). Dynamics: *p ...*.
- Tablature:** 0-2-0 3-2-0 2.

**Measure 3:**

- Melody:** G4 (quarter), A4-B4 (triplet eighth notes), C5 (quarter), B4-A4 (triplet eighth notes), G4 (quarter). Dynamics: *i p ...*. The word "simile" is written above the staff.
- Tablature:** 0 4 2-0 3 2 0 3 2-0 5-4 4-2 2.

... *p* ...

*i*      *p* ...      ↑      ↑

**TAB**

2-0 3-3-2-0 2-0 3- 2-0 3-1-3-1-0 2-3 0-1-2 3-2-0 3 2 0-1-0 3-2-0 2

...p ...

*i*

*p* ...

... *p*

*i*

*i* ...

*i*

T  
A  
B

2 1 0 2 0 3 2 1 2 3 0 2 3 1 3 0 0 1 0 2 0 0 3

*p i m a m i p p i m a m i p p i m a p i p i m i ...*

**TAB**

CI —————

*p p i m a m i m a p m i m p i m p a m i*

**TAB**

*p i m a m p ...*

**TAB**

*p i m a m p m i m p i ...*

**TAB**

*p i m a* *i m p i m a m i* *p a m i*

TAB

*p a m i* *simile* *p*

TAB

*i p i* *i...* *p*

TAB

II

III

*i a m i p* *p a m i p* *p*

TAB

— III ———

× 3 *simile*

*p a m i p a m i ...*

TAB

5 6 0 5 6 0 5 6 0 5 6 0 5 6 0 5 6 0

5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0

3 3 3

— III — II ———

*acceler.*

*p a m i ...*

TAB

5 6 0 5 6 0 5 6 0 5 6 0 5 6 0 5 6 0

5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*p p a m i a m i p ...*

TAB

0 1 2 0 1 2 0 1 2 0 1 2 0 1 2 0 1 2

3 2 0 3 1 0 2 3 2 0 3 2 0 3 2 0 3 2

*i p a m i a m i ...*

TAB

0 1 2 0 1 2 0 1 2 0 1 2 0 1 2 0 1 2

3 2 0 3 1 0 2 3 2 0 3 2 0 3 2 0 3 2

① Cl

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melody with various articulations like accents and slurs. Below the staff is a guitar tablature with six lines, showing fret numbers and techniques like bends and slides. The lyrics "i p a m i a" are written below the staff.

Second system of musical notation for guitar, continuing the melody from the first system. It includes a key signature change to two sharps (F# and C#) in the final measure. The tablature shows complex fingerings and techniques. The lyrics "o a m i i i" are written below the staff.

Third system of musical notation for guitar, featuring a key signature change to one sharp (F#) and a 2/4 time signature. The staff contains a melody with various articulations like accents and slurs. Below the staff is a guitar tablature with six lines, showing fret numbers and techniques like bends and slides. The lyrics "i i p i p i m p i p" are written below the staff.

Fourth system of musical notation for guitar, featuring a key signature change to one sharp (F#) and a 2/4 time signature. The staff contains a melody with various articulations like accents and slurs. Below the staff is a guitar tablature with six lines, showing fret numbers and techniques like bends and slides. The lyrics "i p" are written below the staff.

First system of musical notation, measures 1-4. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures marked with an 'x'. Below the staff are two rows of tablature (TAB) with fret numbers (0-4) and fingerings (1-3). Arrows indicate string direction (up/down).

Second system of musical notation, measures 5-8. The staff continues the melody with eighth and sixteenth notes. Measure 8 includes a fermata and a dynamic marking *p*. Below the staff are two rows of tablature with fret numbers and fingerings. Arrows indicate string direction.

Third system of musical notation, measures 9-12. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures marked with an 'x'. Below the staff are two rows of tablature with fret numbers and fingerings. Arrows indicate string direction.

Fourth system of musical notation, measures 13-16. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures marked with an 'x'. Below the staff are two rows of tablature with fret numbers and fingerings. Arrows indicate string direction. The system ends with a *rallent.* marking.

## Discografía de Sabicas

<i>Flamenco Concert</i>	<i>Keynote 134 (78 rpm) (1941)</i>
<i>Flamencan Guitar Solos</i>	<i>Decca DU 709 (78 rpm) (1947)</i>
<i>Fiesta Flamenca</i>	<i>RCA A.130.234</i>
<i>The Greatest Flamenco Guitarist vol.1 (1a versión)</i>	<i>Elektra EKL 117</i>
<i>The Greatest Flamenco Guitarist vol.1 (2a versión)</i>	<i>Elektra EKL 117</i>
<i>The Greatest Flamenco Guitarist vol.2</i>	<i>Elektra EKL 121</i>
<i>The Greatest Flamenco Guitarist vol.3</i>	<i>Elektra EKL 143</i>
<i>Festival Gitana</i>	<i>Elektra EKL 149</i>
<i>Flamenco Puro</i>	<i>Columbia WL 154</i>
<i>Flamenco Virtuoso (3 guitarras)</i>	<i>Columbia WL 171 (WS 320 stereo)</i>
<i>The Guitars of Sabicas (3 guitarras)</i>	<i>Columbia EX 5057</i>
<i>Concierto en Flamenco</i>	<i>Decca DL 710057</i>
<i>Rhythms of Spain</i>	<i>Decca DL 74138</i>
<i>The Fantastic Guitars of Sabicas and Escudero</i>	<i>Decca DL 78795</i>
<i>Romantic Latin Guitar (+ Mario Escudero)</i>	<i>Decca DL 78897</i>
<i>Furioso (+ Dolores Vargas)</i>	<i>Decca DL 78900</i>
<i>Flamenco Variations on Three Guitars</i>	<i>Decca DL 78957</i>
<i>Queen of the Gypsies (+ Carmen Amaya)</i>	<i>Decca DL 9816</i>
<i>Flamenco (+ Carmen Amaya)</i>	<i>Decca DL 9925</i>
<i>Sabicas and Escudero</i>	<i>Montilla FMS 2005</i>
<i>Serenata Andaluza</i>	<i>Montilla FMS 2017</i>
<i>Flamenco Fantasy</i>	<i>MGM SE 3859</i>
<i>Guitars of Passion</i>	<i>MGM SE 3975</i>
<i>Arte Gitano</i>	<i>RCA LSP 4109</i>
<i>La Guitarra de Sabicas</i>	<i>RCA LPM 10404</i>
<i>La Historia del Flamenco (vol. dble)</i>	<i>RCA LSP 19000 N</i>
<i>Flaming Flamenco Guitar</i>	<i>United Artists UAS 3236</i>
<i>Gypsy Flamenco</i>	<i>ABC S 239</i>
<i>Guitar Suite, the Day of the Bullfight</i>	<i>ABC S 265</i>
<i>The Fabulous Sabicas</i>	<i>ABC S 304</i>
<i>Soul of Flamenco</i>	<i>ABC S 339</i>
<i>Flamenco Reflexions</i>	<i>ABC S 451</i>
<i>Rey del Flamenco</i>	<i>ABC S 526</i>
<i>Flamenco Fever</i>	<i>ABC S 587</i>
<i>Artistry in Flamenco</i>	<i>ABC S 614</i>
<i>Sabicas in Concert (vol. dble)</i>	<i>CDC 1818</i>
<i>The Soul of Flamenco and the Essence of Rock</i>	<i>CDC 1819</i>
<i>Rock Encounter (+ Joe Beck)</i>	<i>Polydor 24.4026</i>
<i>Ole, la Guitarra de Sabicas</i>	<i>Polydor S.23.85.043</i>
<i>Flamenco, la Guitarra de Sabicas</i>	<i>Polydor S.23.85.044</i>
<i>The Art of the Guitar</i>	<i>Everest 3395</i>
<i>Flamenco</i>	<i>Victor VDP 1056 (CD Japón)</i>
<i>Sabicas, Enrique Morente (vol. dble)</i>	<i>RCA SHPL 74.587 (CD)</i>

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En la misma colección:  
Dans la même collection:  
In the same collection:

*Arte Clásico Flamenco* (Ramón Montoya)  
*Morao y Oro* (Moraíto)  
*Esencias* (Pepe Habichuela)  
*El arte de Gerardo Núñez vol.1*  
*La Guitarra de Tomatito*

# PUNTA Y TACON

(Farruca)

SABICAS

Transcribed by JOSEPH TROTTER

Allegretto

Capo al II

The musical score for "Punta y Tacon" (Farruca) by Sabicas, transcribed by Joseph Trotter, is presented in a single system. The tempo is marked "Allegretto". The score is in 2/4 time and features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The score is divided into sections labeled CIII, CI, and CV. The first section (CIII) starts with a "Capo al II" instruction. The second section (CI) includes a "p" marking. The third section (CV) includes a "p p i m a" marking. The score ends with a final chord marked "1".

CV

First staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music. Above the staff, there are fingerings (1, 0, 1, 4) and accents (x) over certain notes. A bracket labeled 'CV' spans the first two measures. A bracket labeled 'S' spans a group of notes in the third measure. A bracket labeled '5' spans a group of notes in the fourth measure. A bracket labeled '4' spans a group of notes in the fifth measure. A bracket labeled '5' spans a group of notes in the sixth measure. Above the staff, there are also some letters: 'e', 'a', 'm', 'i', 'i', 'i', 'e', 'a', 'm', 'i', 'i'.

Second staff of music. It continues the piece. Above the staff, there are fingerings (1, 0, 1, 4) and accents (x) over certain notes. A bracket labeled 'CV' spans the first two measures. A bracket labeled 'S' spans a group of notes in the third measure. A bracket labeled '5' spans a group of notes in the fourth measure. A bracket labeled '4' spans a group of notes in the fifth measure. A bracket labeled '5' spans a group of notes in the sixth measure. Above the staff, there are also some letters: 'e', 'a', 'm', 'i', 'i', 'i', 'e', 'a', 'm', 'i', 'i'.

CV

Third staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music. Above the staff, there are fingerings (1, 0, 1, 4) and accents (x) over certain notes. A bracket labeled 'CV' spans the first two measures. A bracket labeled 'S' spans a group of notes in the third measure. A bracket labeled '5' spans a group of notes in the fourth measure. A bracket labeled '4' spans a group of notes in the fifth measure. A bracket labeled '5' spans a group of notes in the sixth measure. Above the staff, there are also some letters: 'e', 'a', 'm', 'i', 'i', 'i', 'e', 'a', 'm', 'i', 'i'.

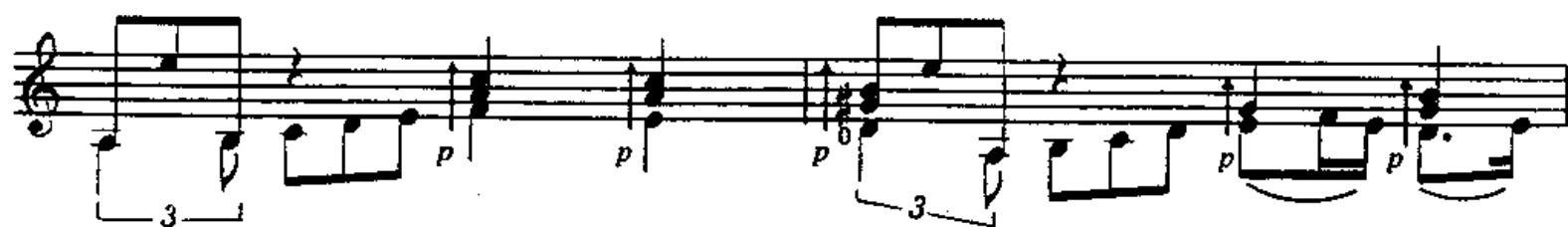
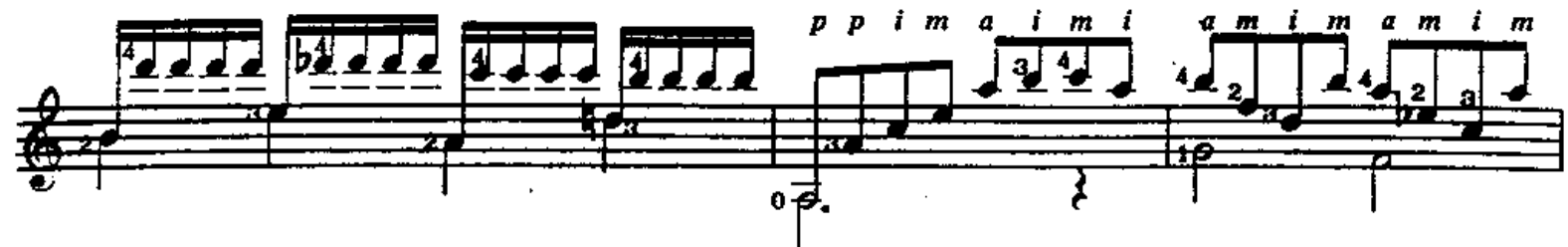
Fourth staff of music. It continues the piece. Above the staff, there are fingerings (1, 0, 1, 4) and accents (x) over certain notes. A bracket labeled 'CV' spans the first two measures. A bracket labeled 'S' spans a group of notes in the third measure. A bracket labeled '5' spans a group of notes in the fourth measure. A bracket labeled '4' spans a group of notes in the fifth measure. A bracket labeled '5' spans a group of notes in the sixth measure. Above the staff, there are also some letters: 'e', 'a', 'm', 'i', 'i', 'i', 'e', 'a', 'm', 'i', 'i'.

CVII

Fifth staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music. Above the staff, there are fingerings (1, 0, 1, 4) and accents (x) over certain notes. A bracket labeled 'CVII' spans the first two measures. A bracket labeled 'S' spans a group of notes in the third measure. A bracket labeled '5' spans a group of notes in the fourth measure. A bracket labeled '4' spans a group of notes in the fifth measure. A bracket labeled '5' spans a group of notes in the sixth measure. Above the staff, there are also some letters: 'e', 'a', 'm', 'i', 'i', 'i', 'e', 'a', 'm', 'i', 'i'.

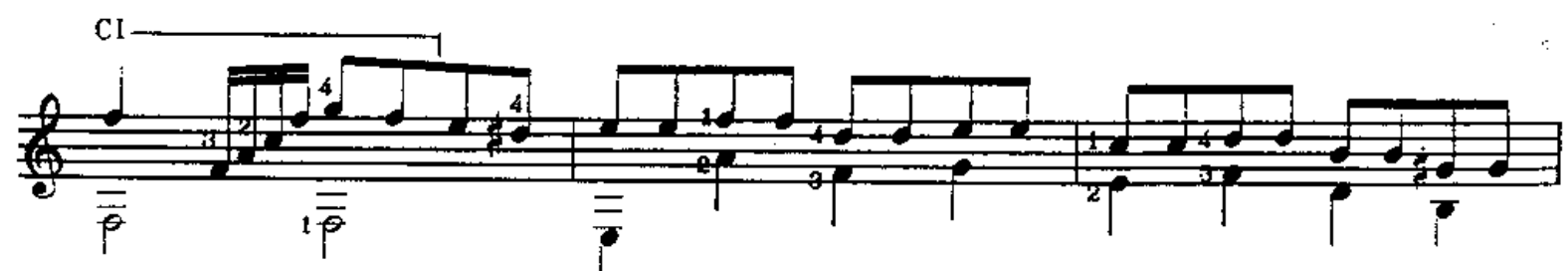
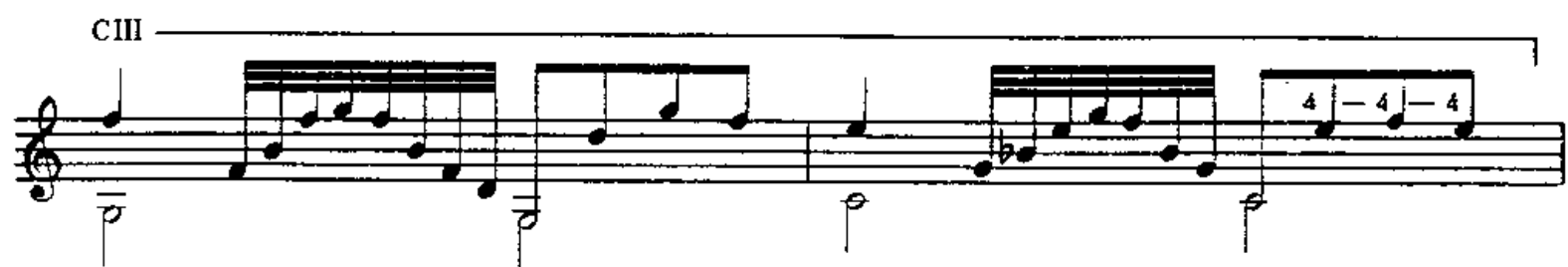
$\frac{1}{2}$ CV

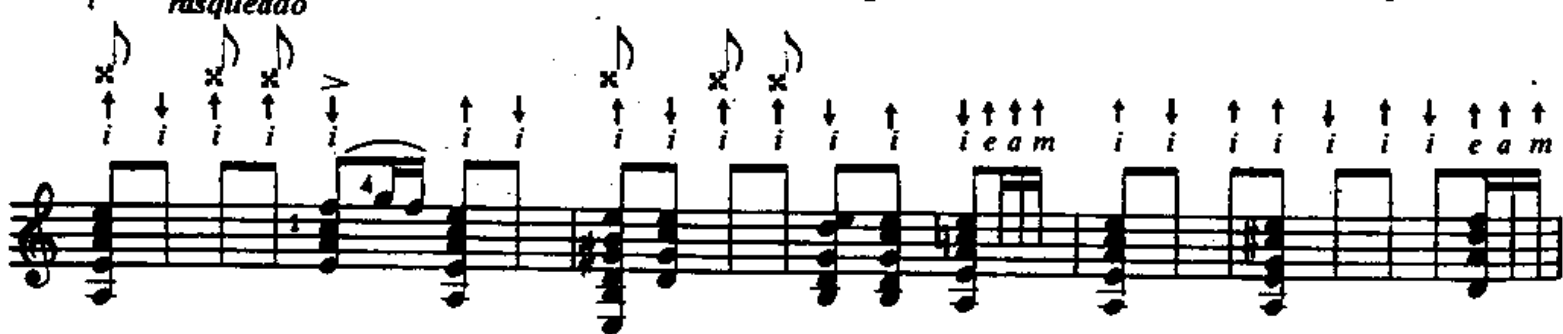
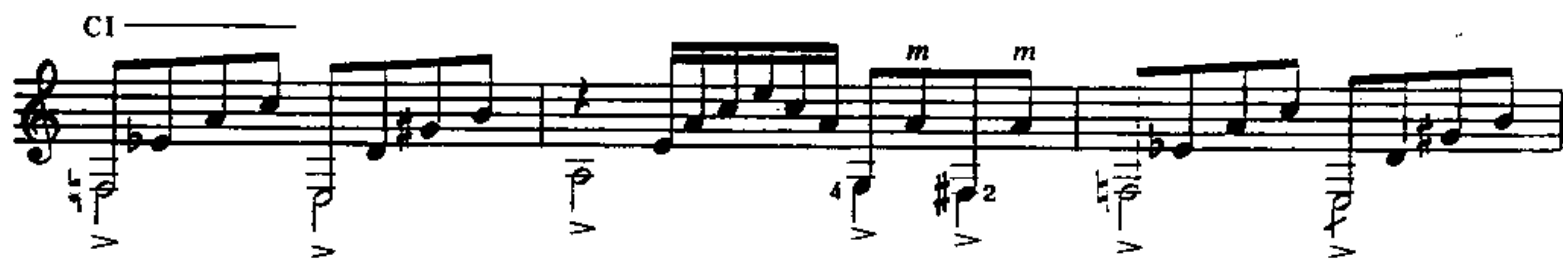
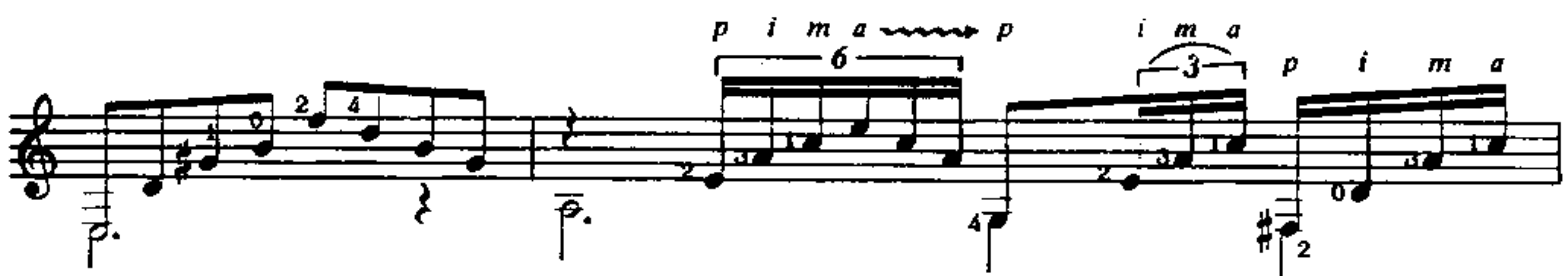
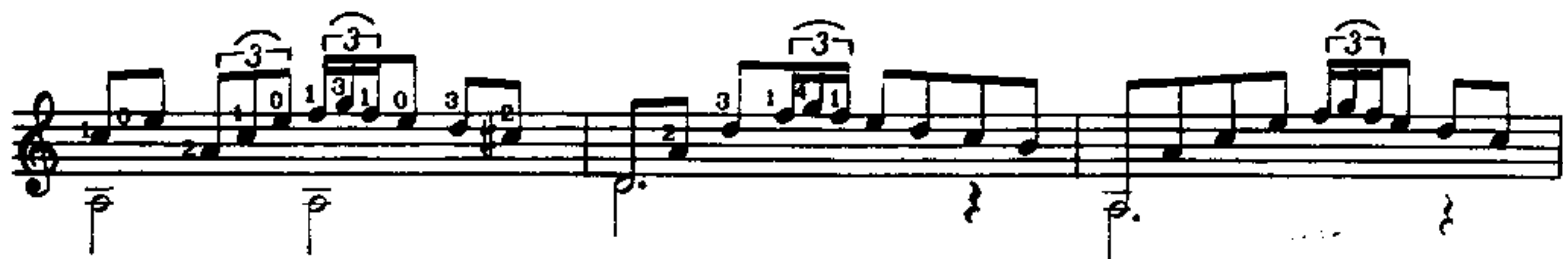
*p p i m a i m i a m i m a m i m*

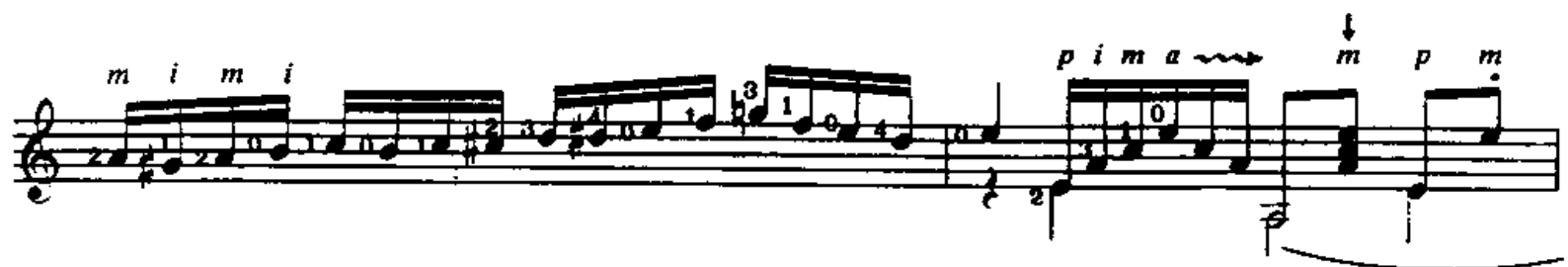
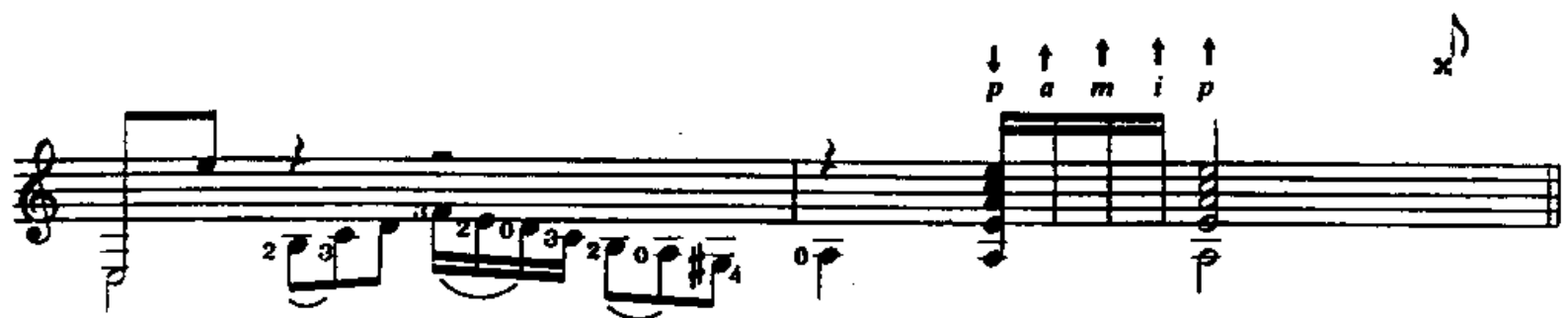


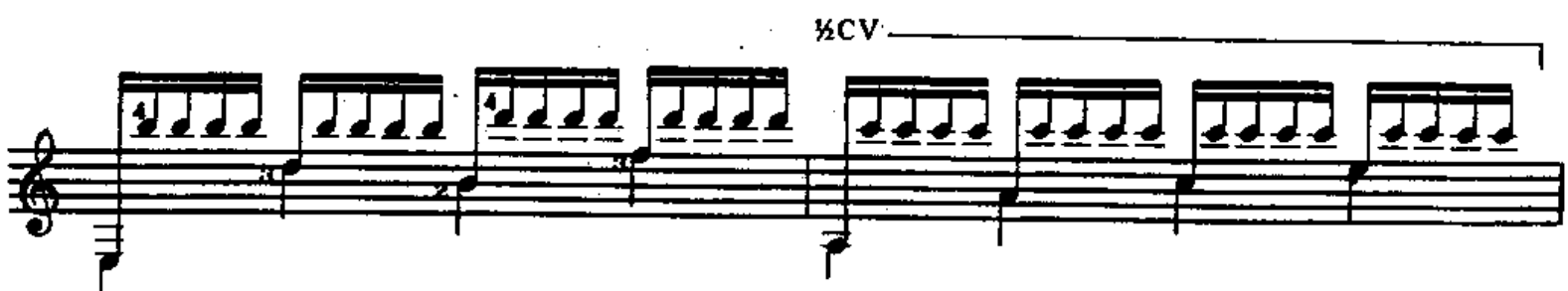
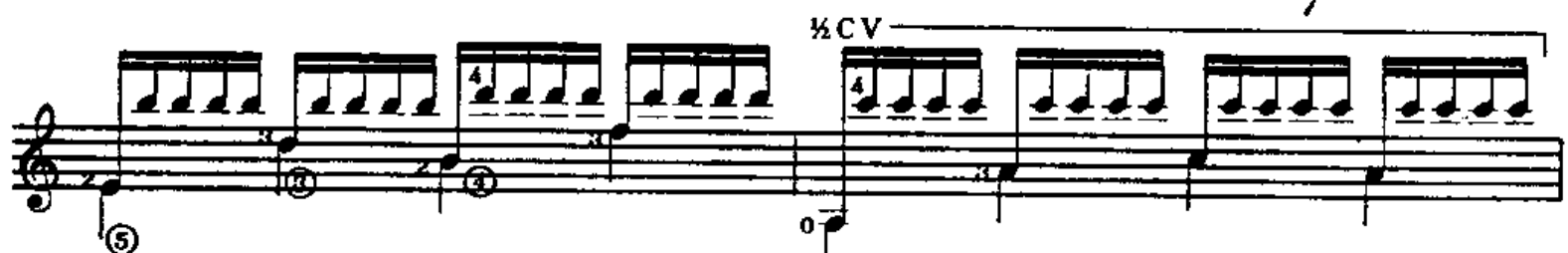
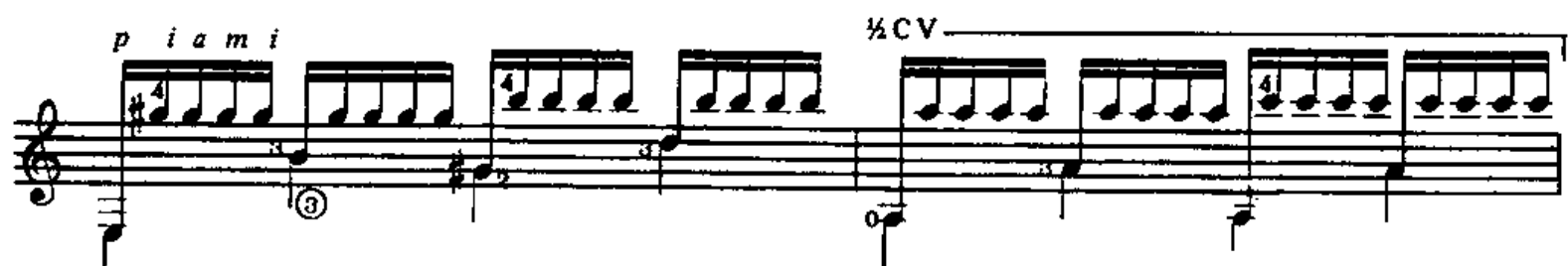
CHB













# POR LOS OLIVARES

(Fandango)

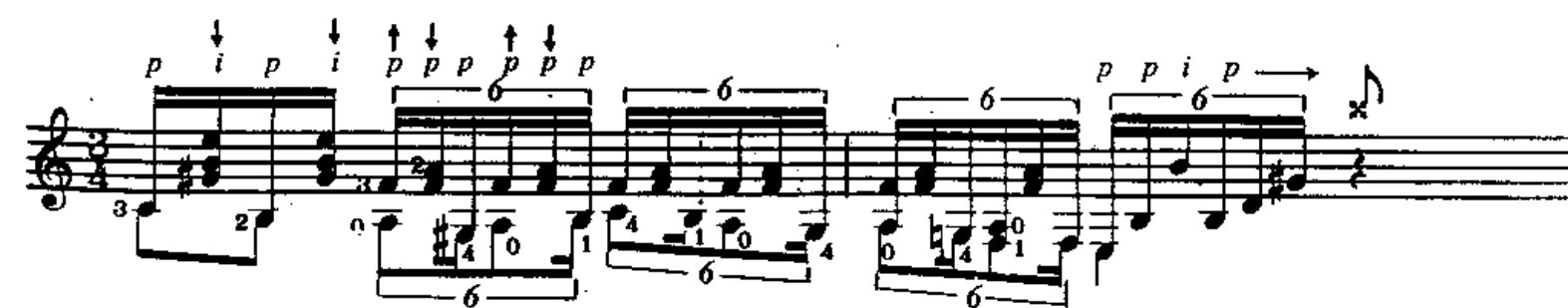
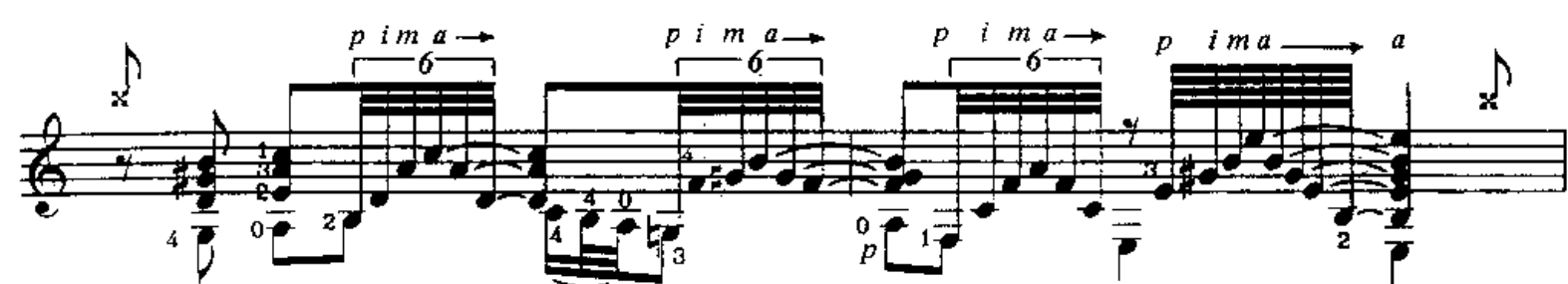
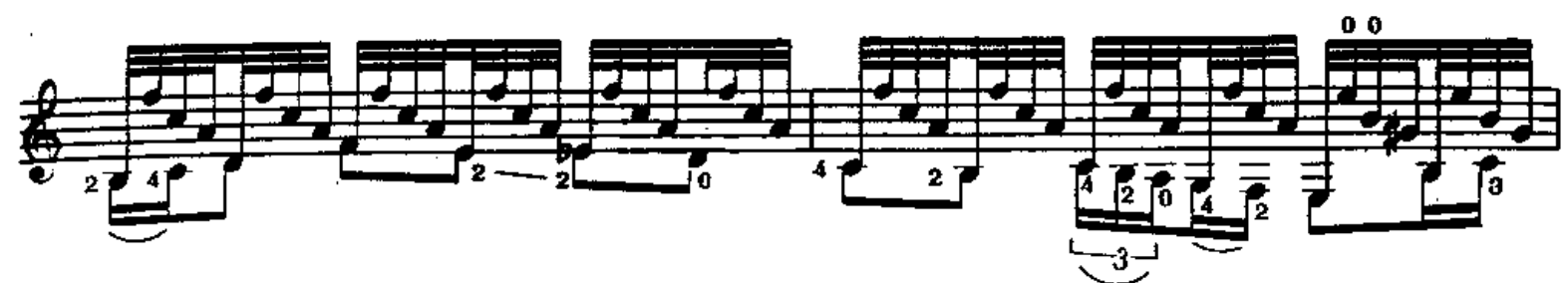
SABICAS

Transcribed by JOSEPH TROTTER

Lento

*p i m a m i p i m a m i*

Capo al III



18

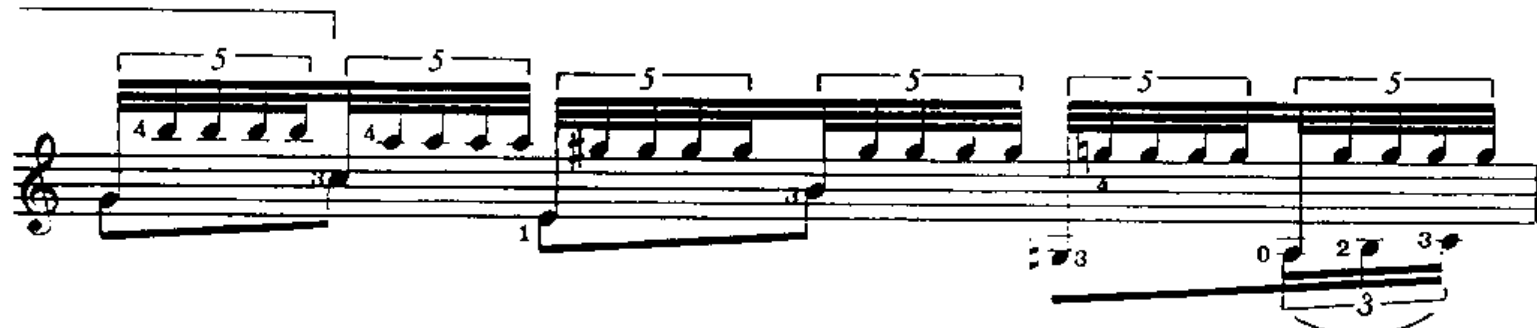
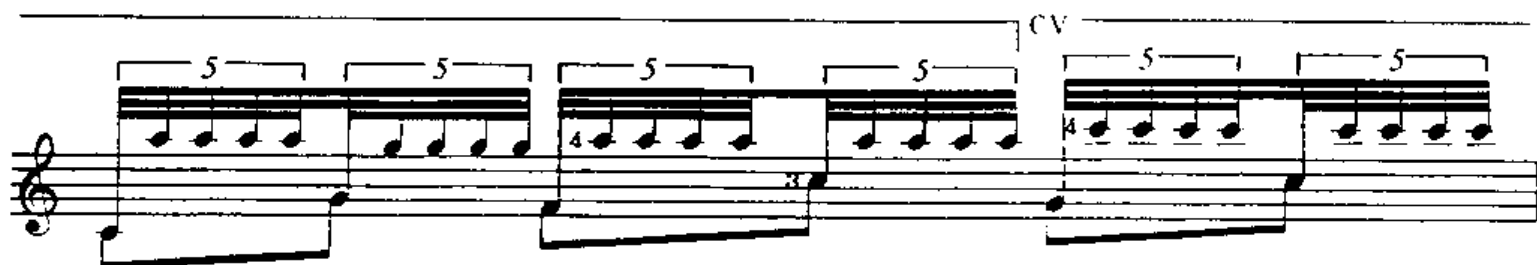
Lyrics: *p*, *a*, *m*, *i*, *i*, *i*, *e*, *a*, *m*, *i*, *i*, *i*, *e*, *a*, *m*, *i*

CI

CHH

*p*, *i*, *p*, *p*





This page contains six staves of musical notation, likely for guitar, featuring various techniques and fingerings. The notation includes treble and bass clefs, key signatures, and time signatures. Fingerings are indicated by numbers 1-4 and 0 (natural). Dynamics include *p* (piano) and *a* (accents). Articulation marks include *CH* (chord) and *CV* (crescendo).

**Staff 1:** Treble clef, key signature of one flat, 4/4 time. Features sixteenth-note runs and a triplet of eighth notes.

**Staff 2:** Treble clef, key signature of one flat, 4/4 time. Includes a sixteenth-note run, a triplet of eighth notes, and a sixteenth-note run.

**Staff 3:** Treble clef, key signature of one flat, 4/4 time. Features a sixteenth-note run, a triplet of eighth notes, and a sixteenth-note run.

**Staff 4:** Treble clef, key signature of one flat, 4/4 time. Includes a sixteenth-note run, a triplet of eighth notes, and a sixteenth-note run.

**Staff 5:** Treble clef, key signature of one flat, 4/4 time. Features a sixteenth-note run, a triplet of eighth notes, and a sixteenth-note run.

**Staff 6:** Treble clef, key signature of one flat, 4/4 time. Includes a sixteenth-note run, a triplet of eighth notes, and a sixteenth-note run.

Specific markings and techniques include:
 

- p* (piano) dynamics.
- a* (accents) on notes.
- CH* (chord) marking.
- CV* (crescendo) marking.
- Fingerings: 1, 2, 3, 4, 0.
- Triplet markings (3).
- Sixteenth-note runs.
- Accents (*a*) on notes.
- Articulation marks (*CH*, *CV*).

CIII

12 3

1 4 0

*p pp i m a*

*p i m a*

3 6

*p*

*p i p p i p*

6 3

*p i p p i p p p p i p p p i a p*

*a m i*

5 3

*e a m i i a m i i*

*a m i i a m i i*

5 3

*i i i i i i i e a m i e a m i i i i i i*

*p e a m i p e a m i p e a m i*

3 3

*p a m i a m i i e a m i i i i p p m e a m i*

*p i m a* *a m p m* *p i a m i p i a m i*

*p i a m i p i a m i*

*p i a m i p i a m i*

Cadenza

CV

CH

*a tempo*

*p*  $\rightarrow$  3 6 6 6

*p i p p i p*

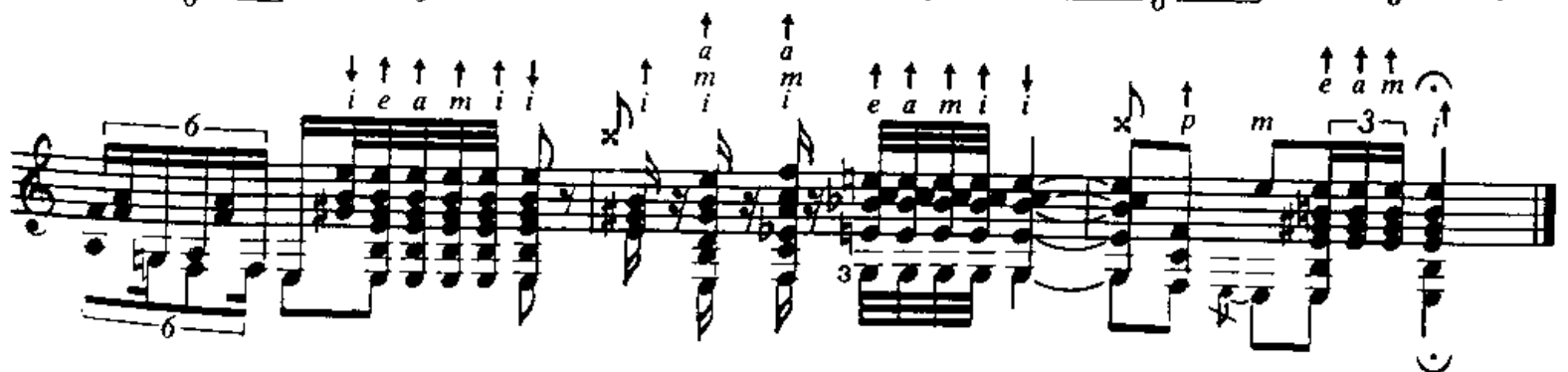
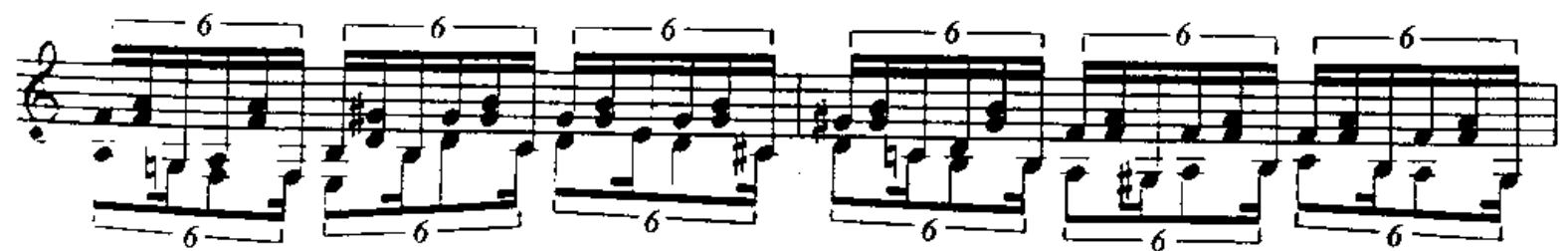
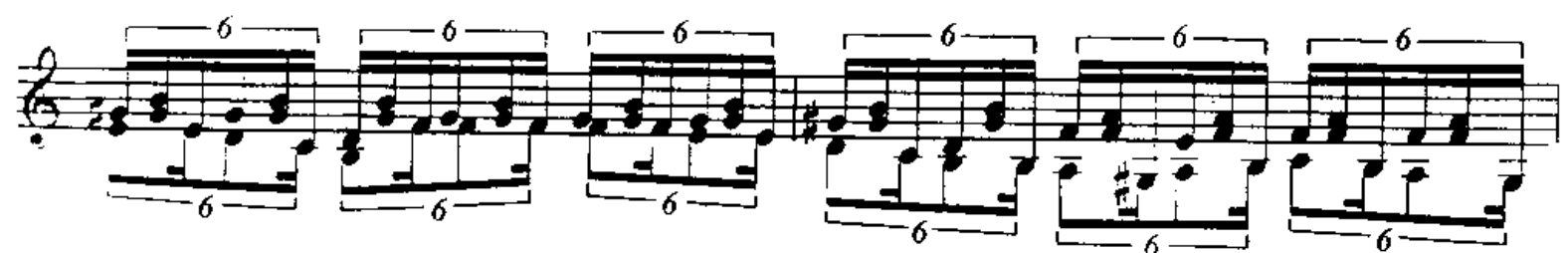
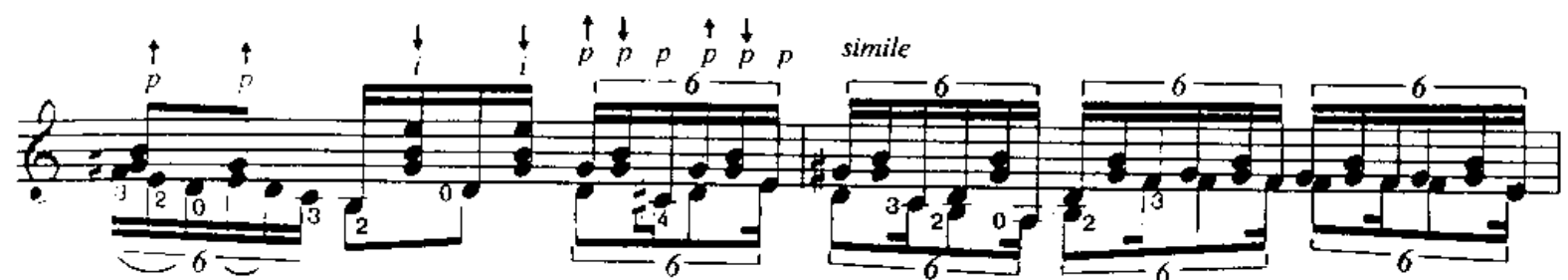
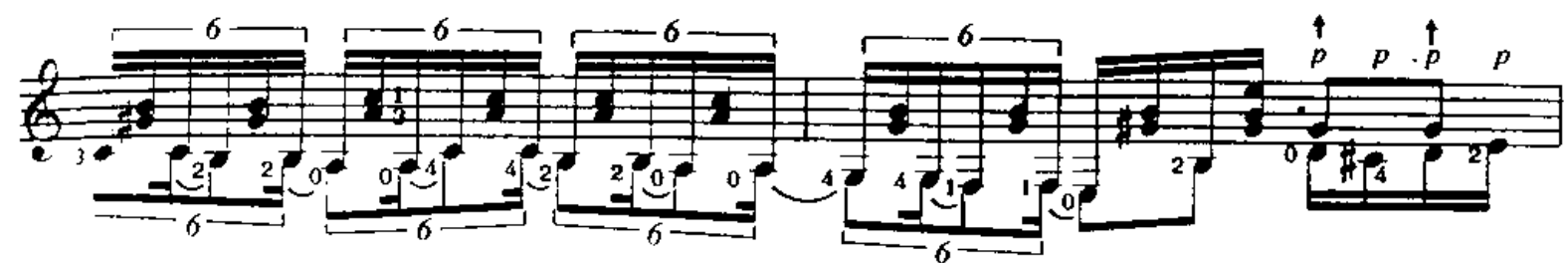
*a m i*

*a m i* *a m i* *i e a m i* *i i* *p i p i p i e a m i*

*a m i* *a m i* *i a m i*

*p i m a*

*i a m i*



# CAMPIÑA ANDALUZA

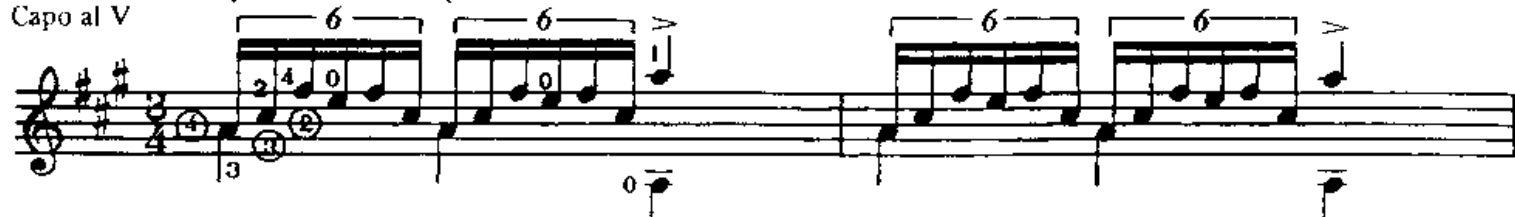
(Alegrias)

SABICAS  
Transcribed by JOSEPH TROTTER

Allegro, ma non troppo

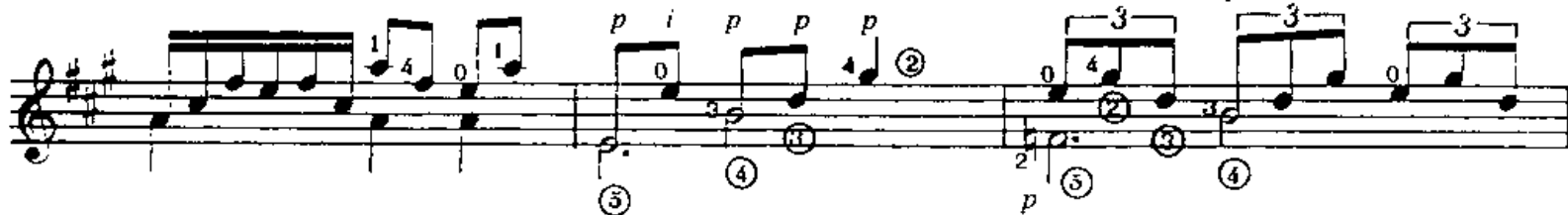
Capo al V

*p i m a m i p i m a m i a*

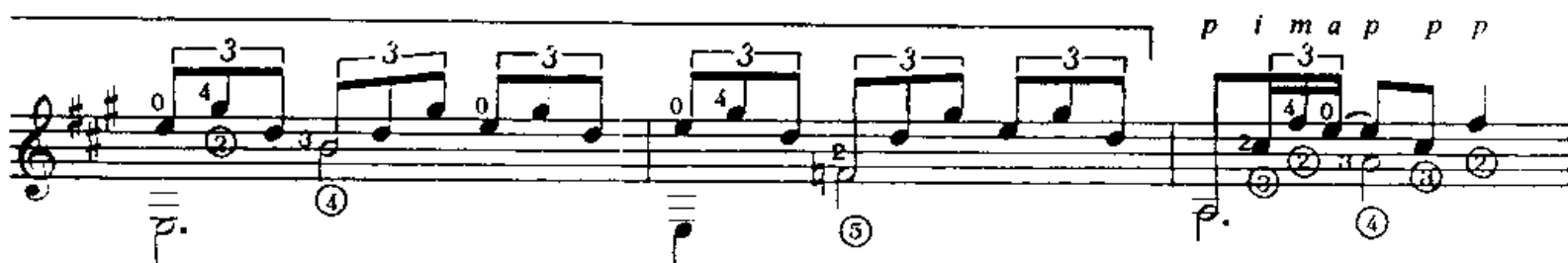


CVII\*

*a m i p i m a m i*



*p i m a p p p*



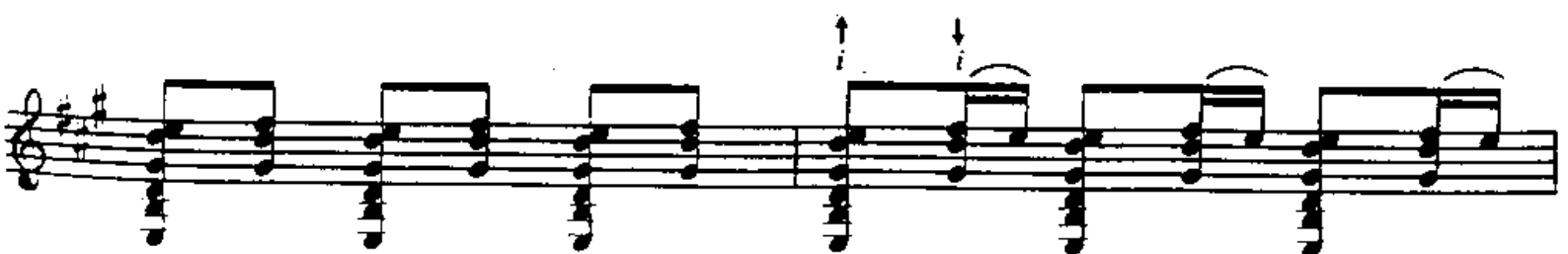
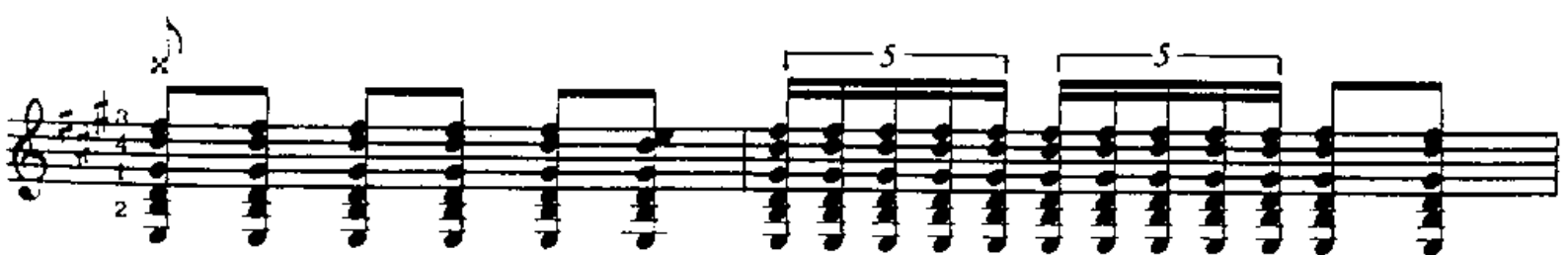
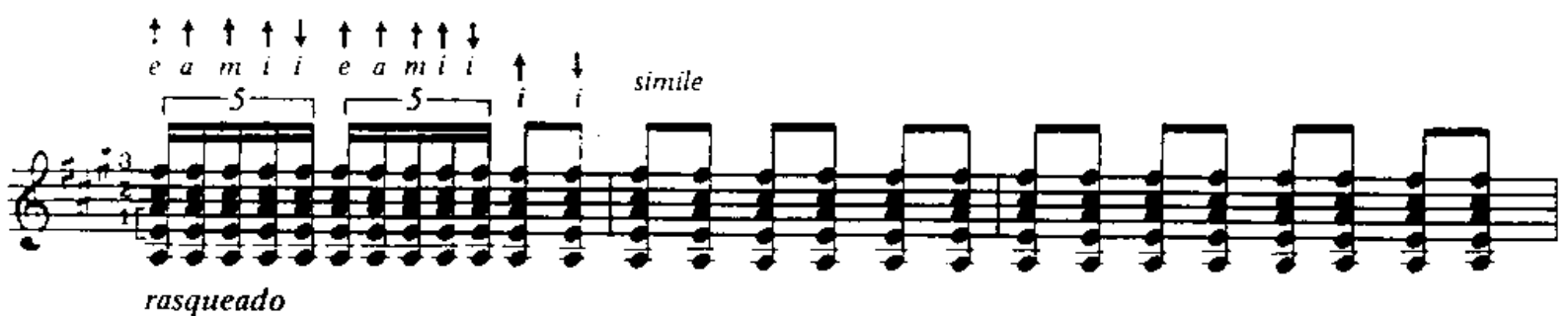
CV

CIV

CII

*p a m i p i m a i m i*



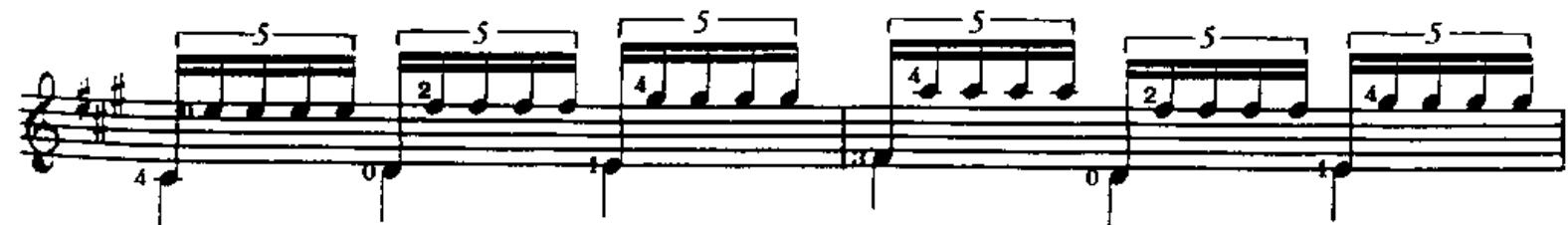
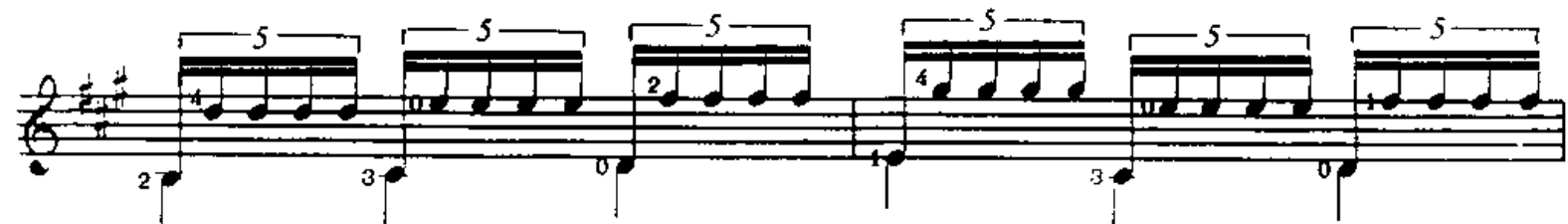
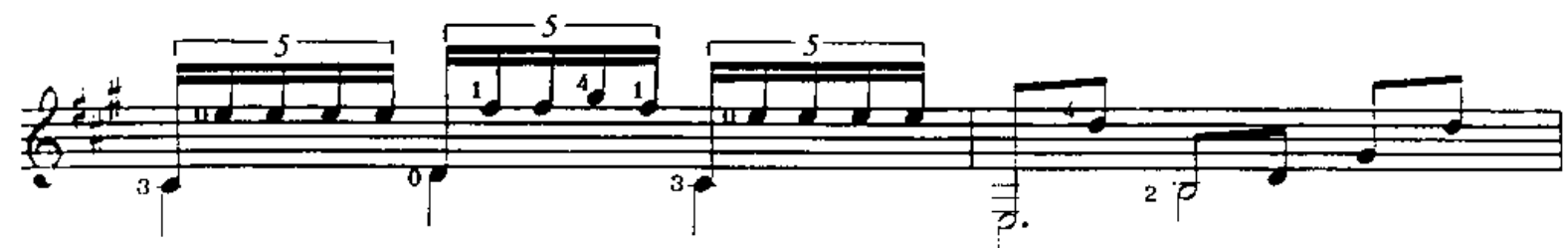
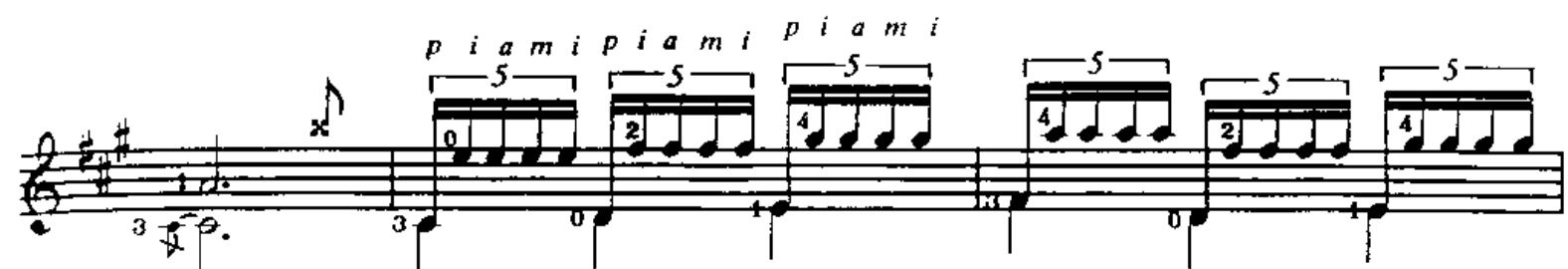
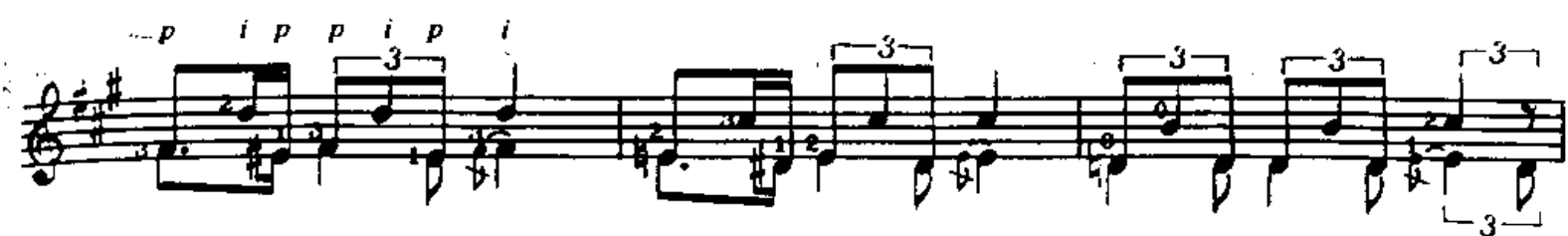


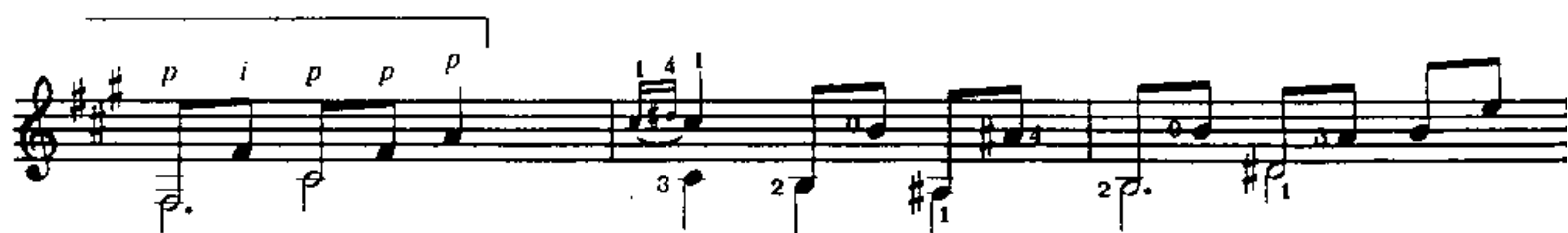
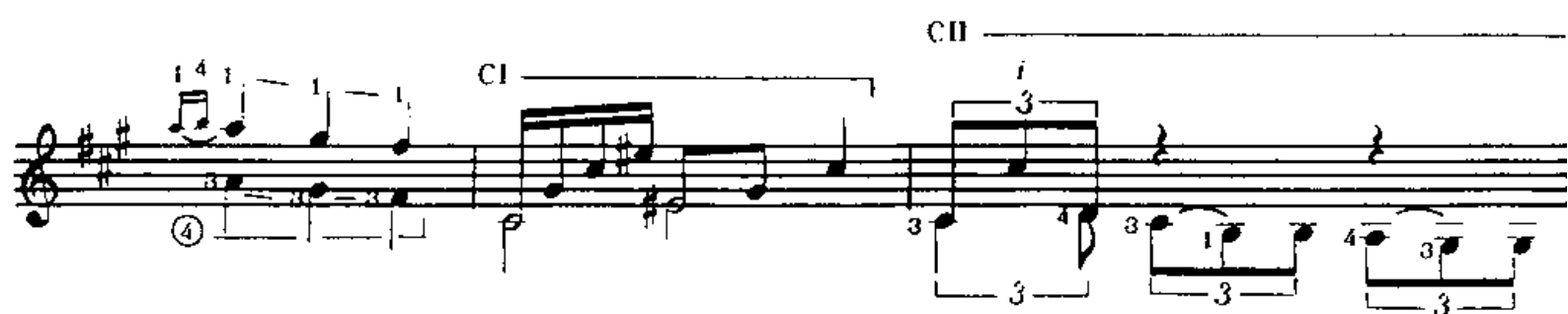
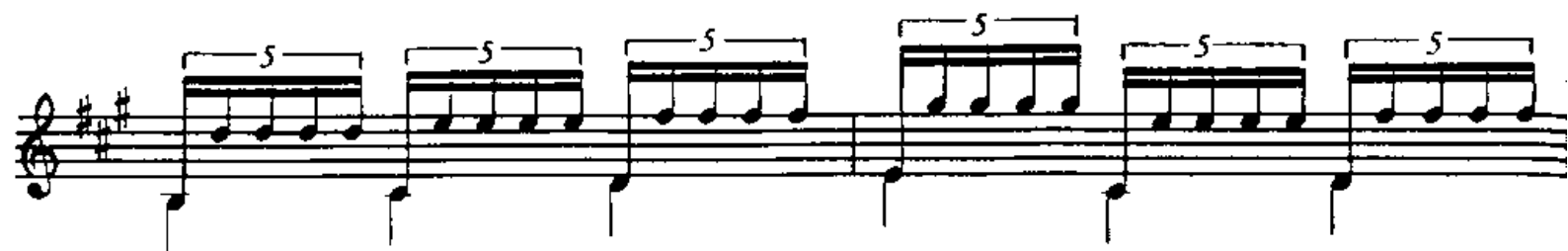
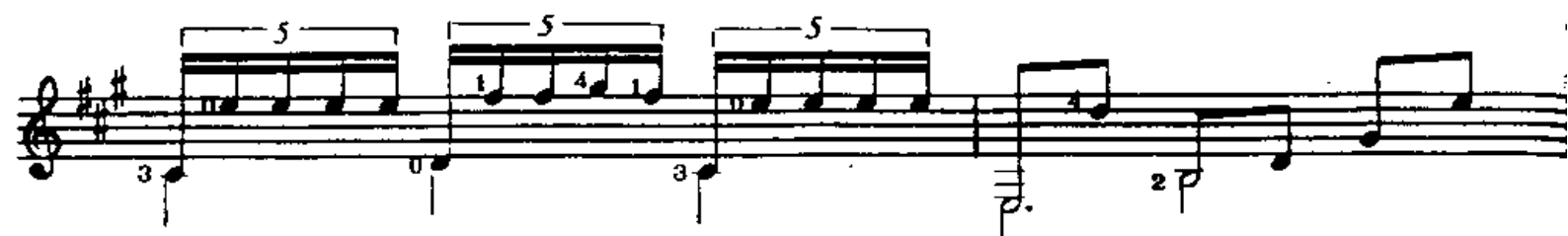
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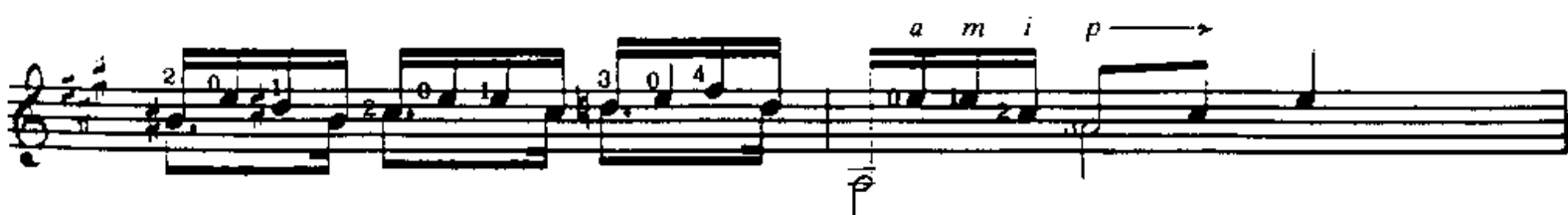
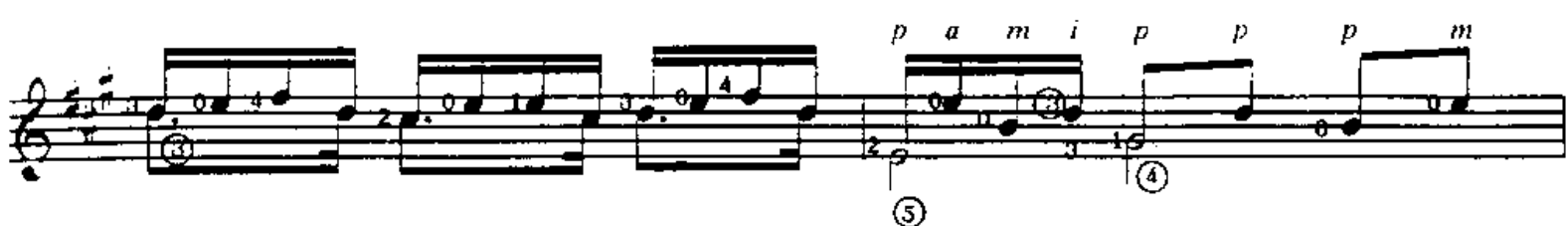
*e a m i i e a m i i i*

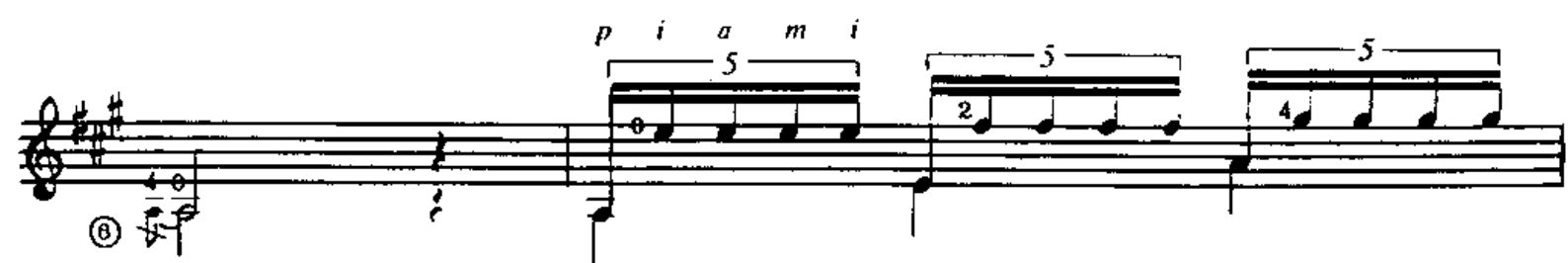
*e a m i i i e a m i i i*

*meno mosso*





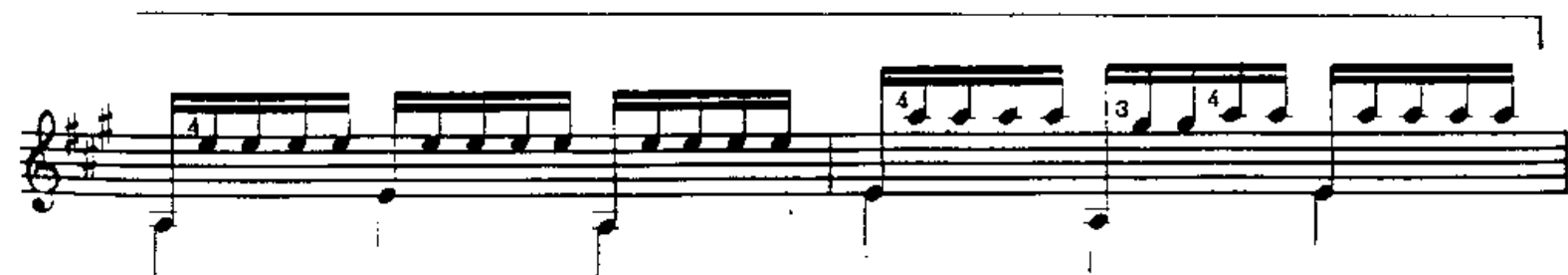




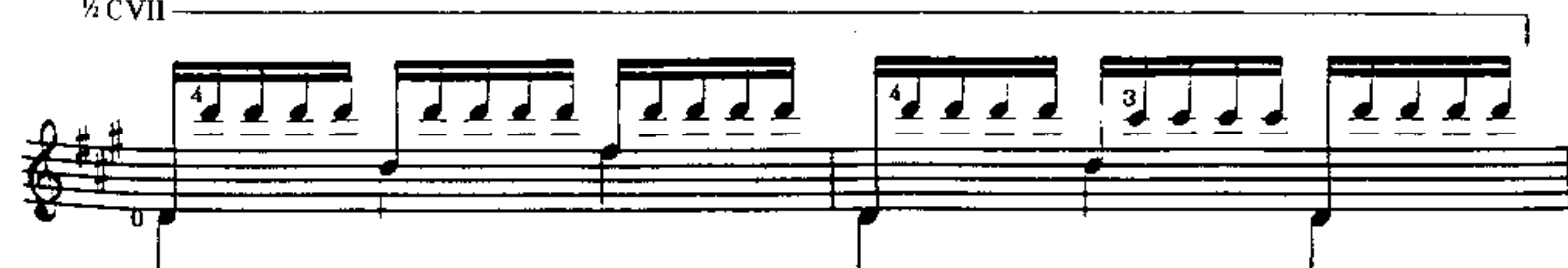
C II

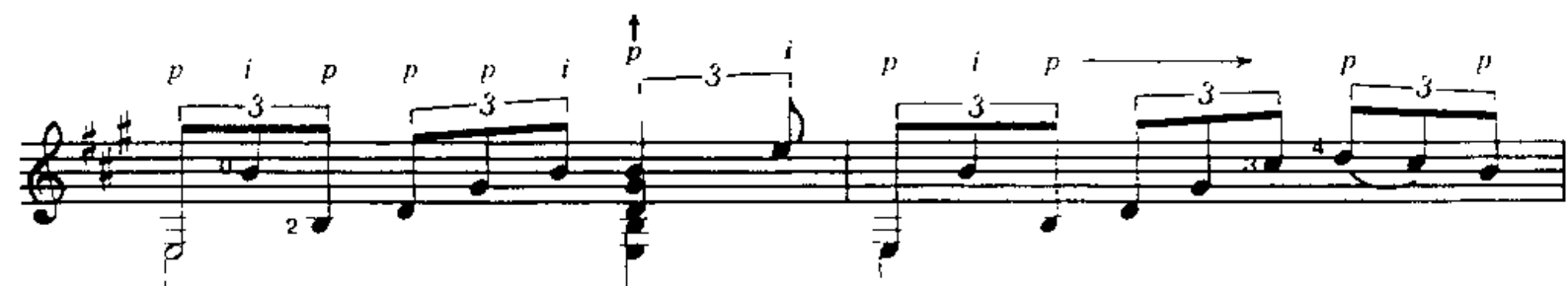
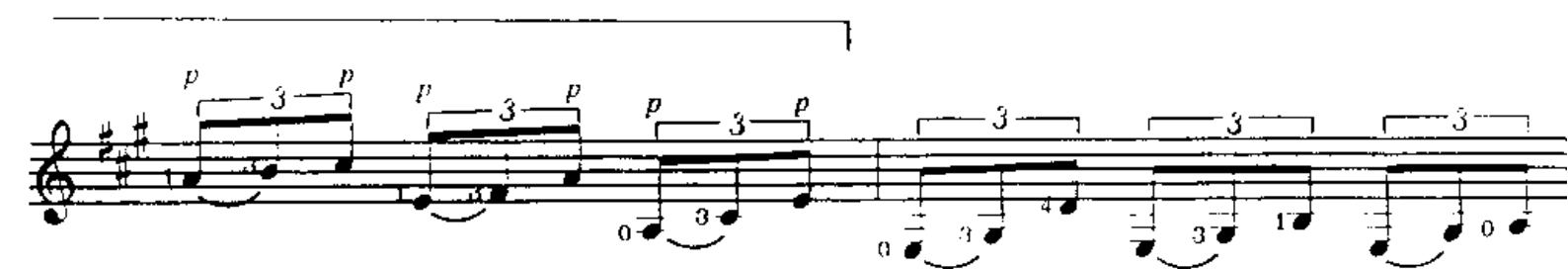
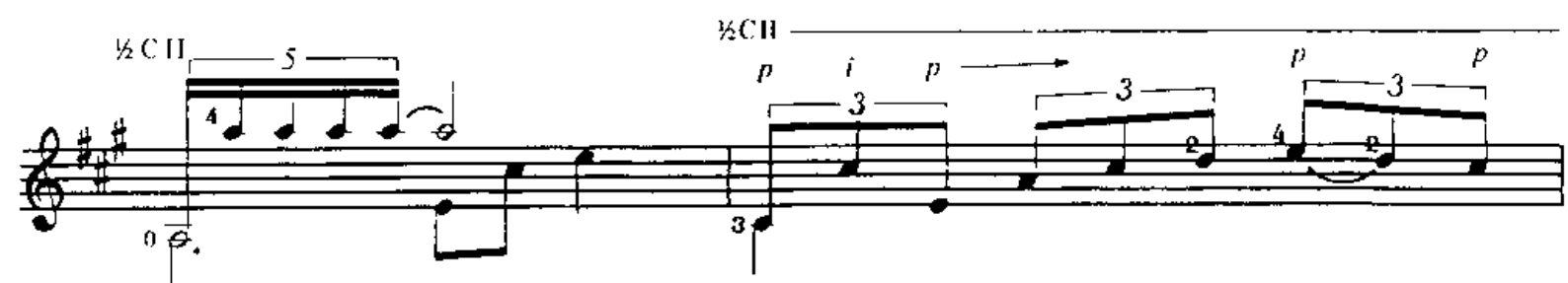
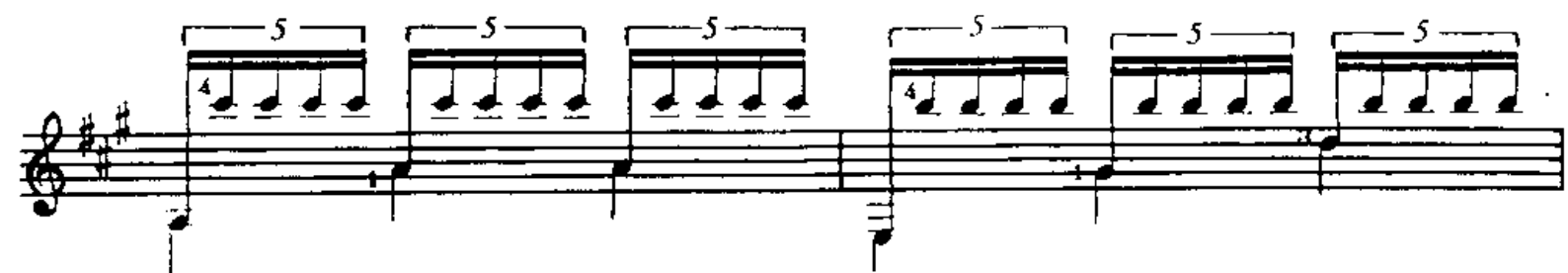


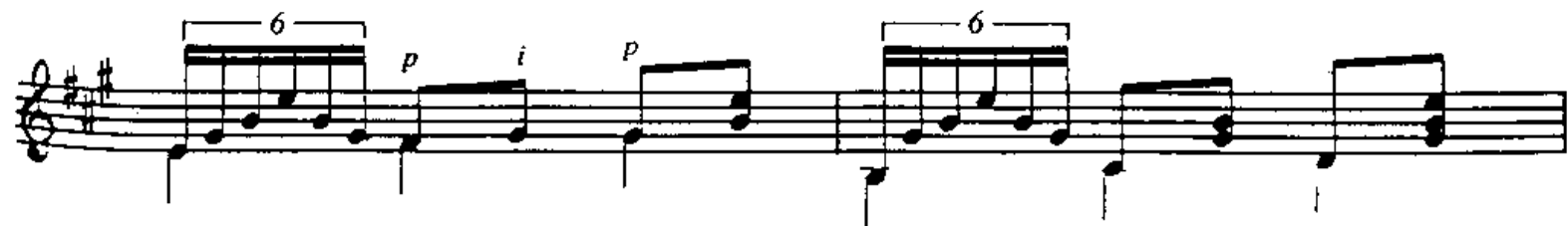
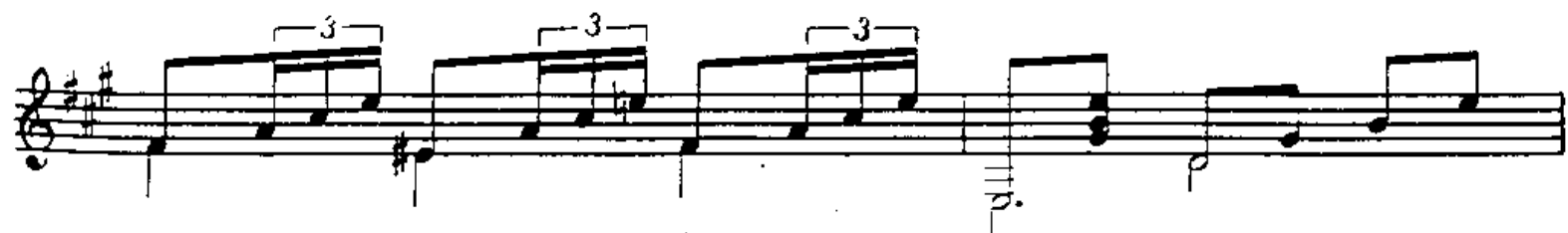
*simile*

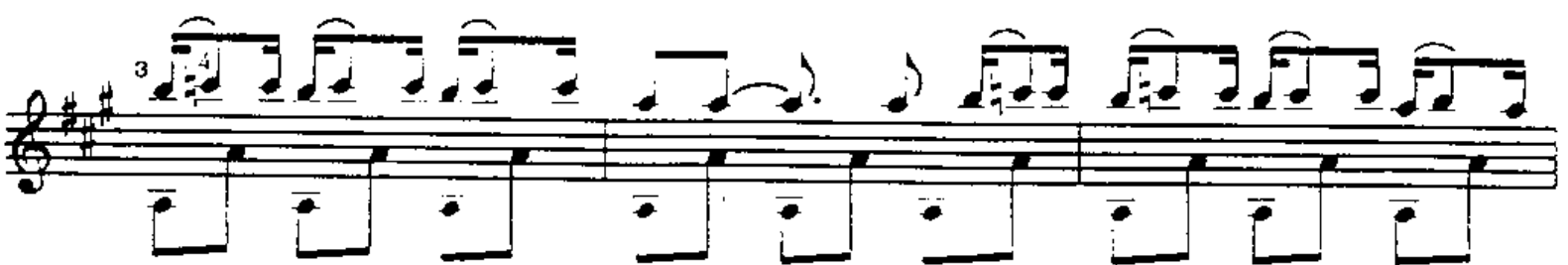
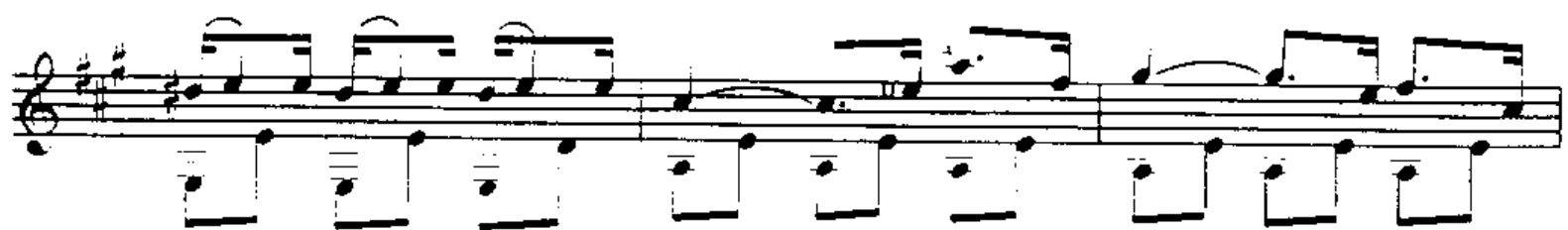


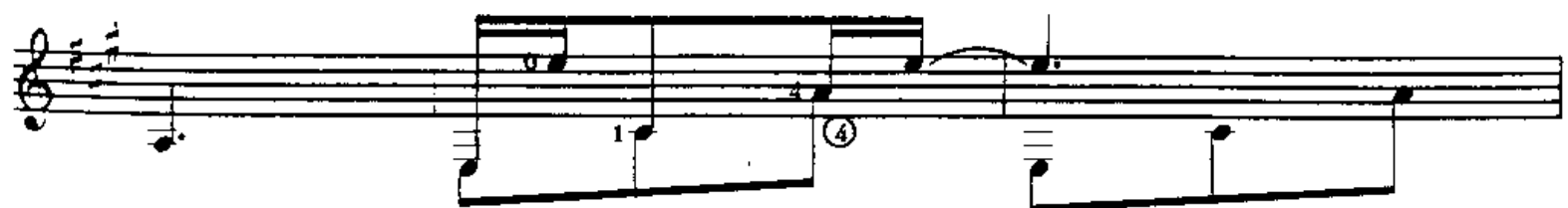
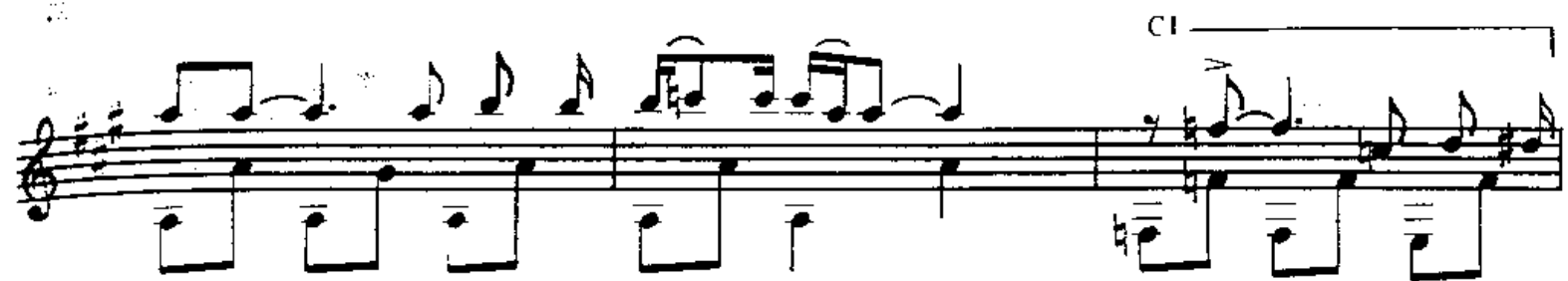
$\frac{1}{2}$  CVII

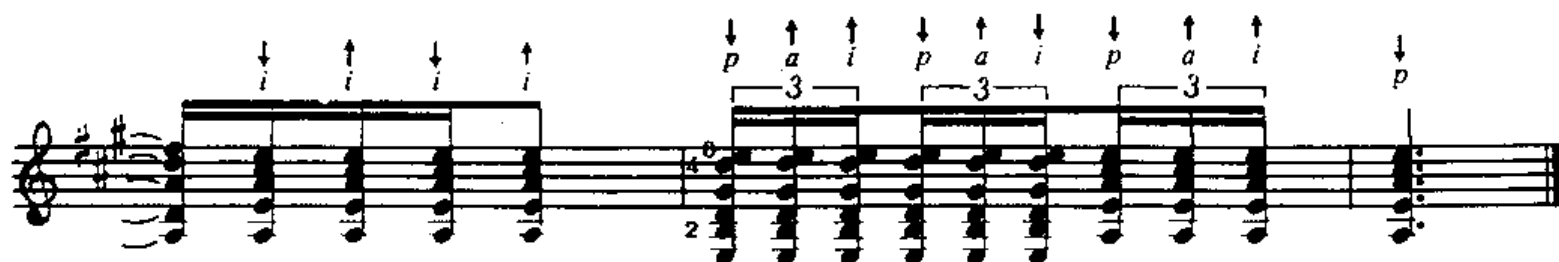
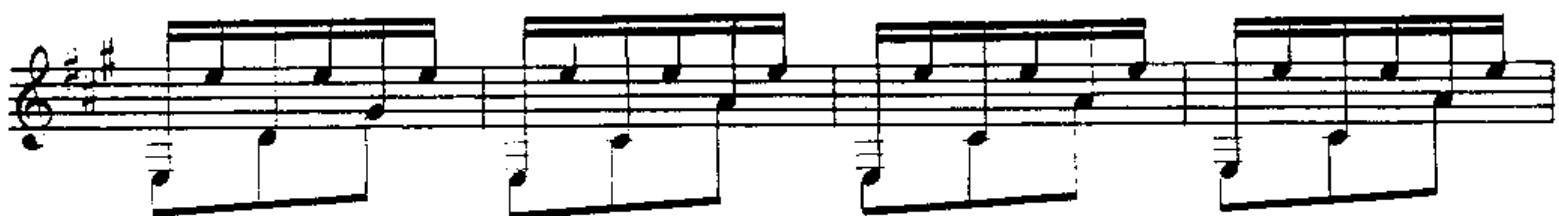
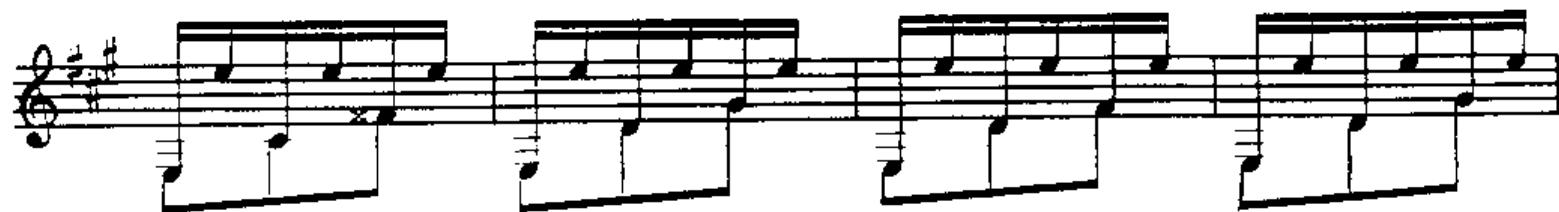












# AIRES DE TRIANA

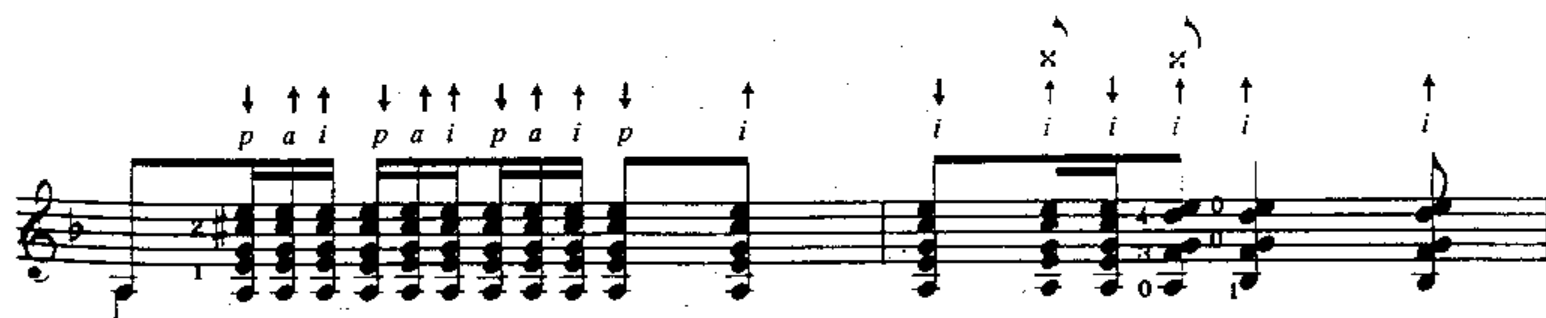
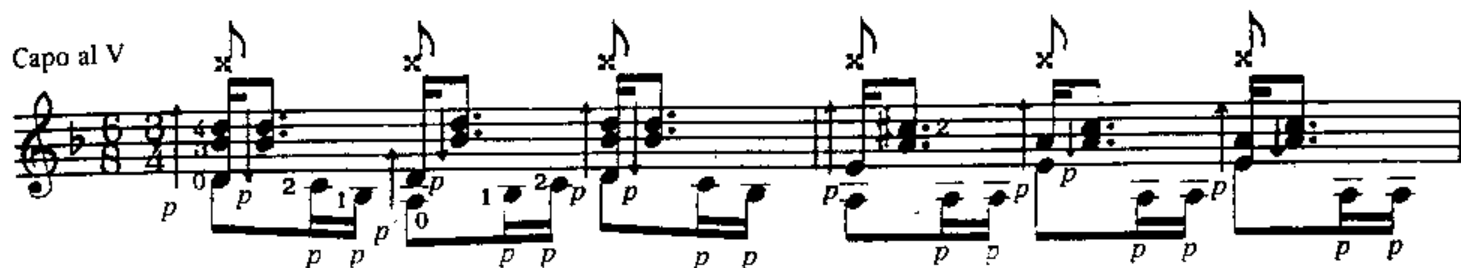
(Bulerías)

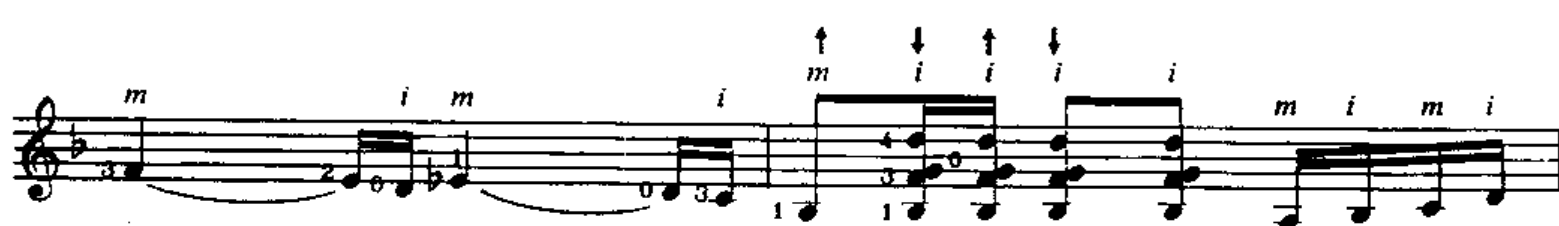
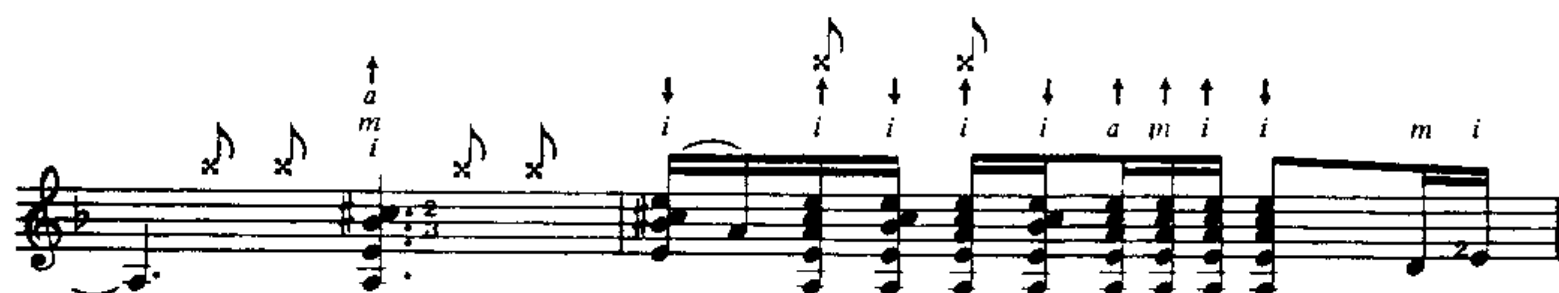
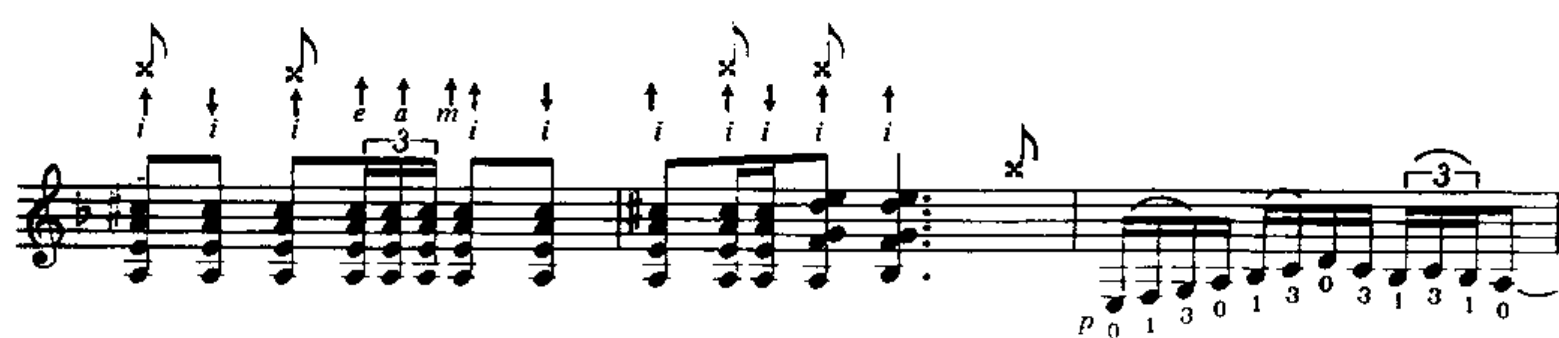
SABICAS

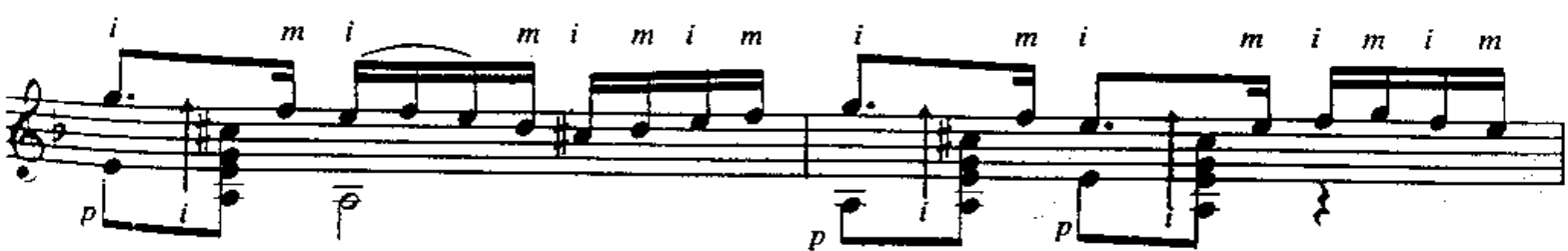
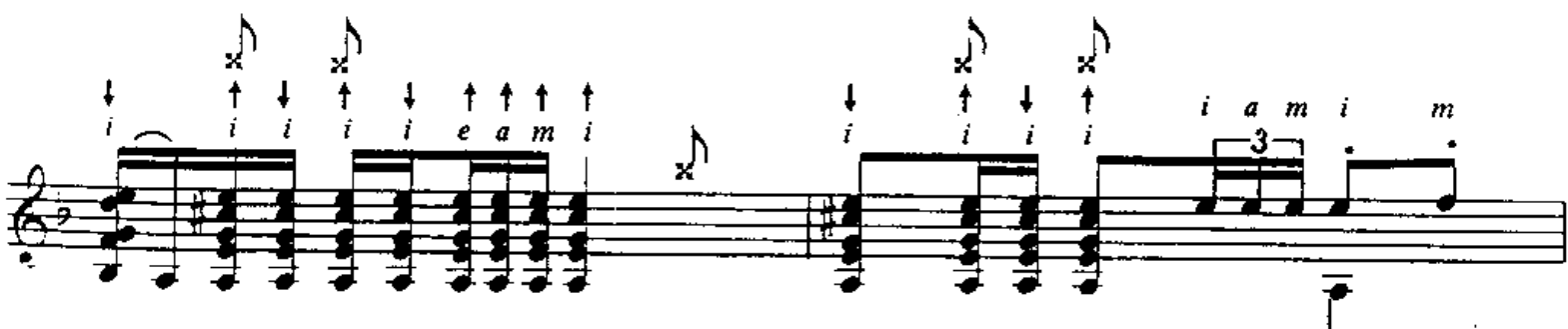
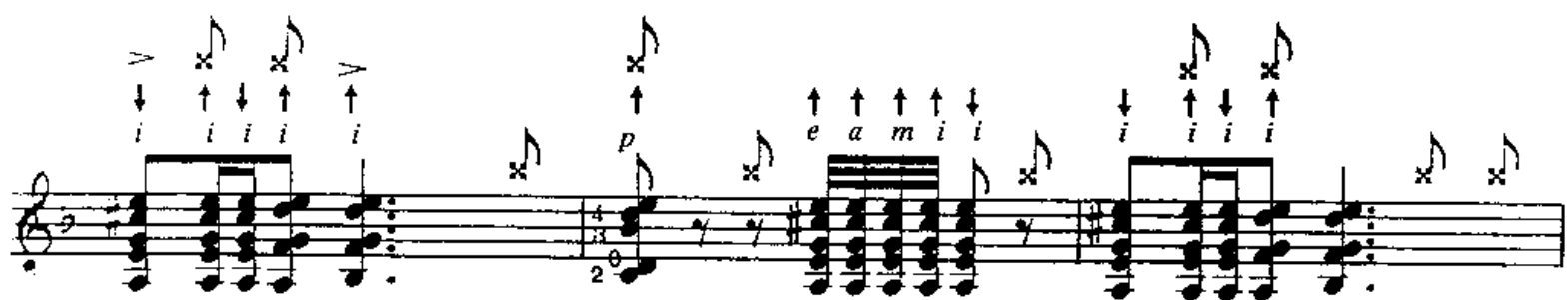
Transcribed by JOSEPH TROTTER

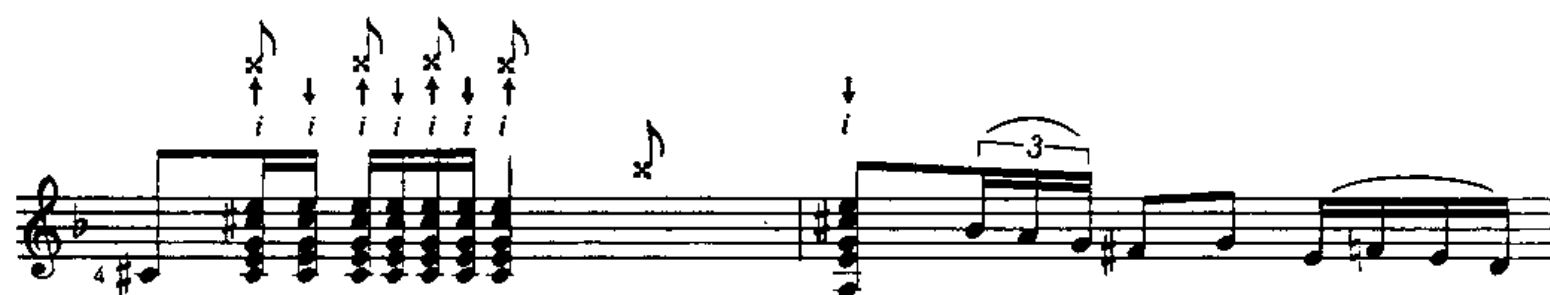
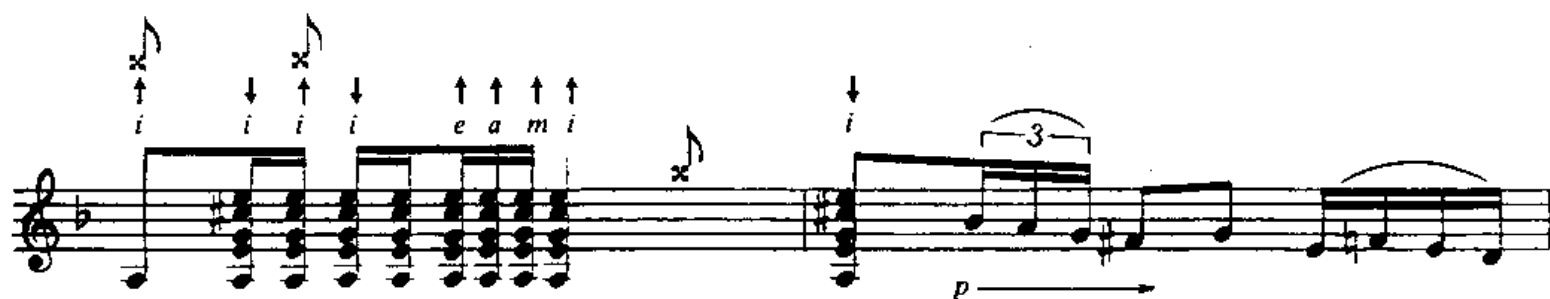
Allegro

Capo al V









↑ ↓ ↑ ↓ ↑ ↑ ↑ ↑  
i i i i e a m i i m i

The first staff of music features a treble clef and a key signature of one sharp (F#). It begins with a series of eighth-note chords, each marked with an upward arrow and the letter 'i'. Above these chords are the syllables 'i i i i e a m i i m i'. The staff continues with a half note marked with an accent and 'm', followed by two eighth-note chords marked with 'p' and 'i', and then a half note marked with an accent and 'm'. The staff concludes with a half note marked with an accent and 'i m i'.

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑  
i i i i e a m i i m i

The second staff of music features a treble clef and a key signature of one sharp (F#). It begins with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'm'. The staff continues with a half note marked with an accent and 'a m', followed by a half note marked with an accent and 'i'. The staff concludes with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'i m i'.

↑ ↓ ↑ ↓ ↑ ↑ ↑ ↑  
i i i i e a m i i m i

The third staff of music features a treble clef and a key signature of one sharp (F#). It begins with a series of eighth-note chords, each marked with an upward arrow and the letter 'i'. Above these chords are the syllables 'i i i i e a m i i m i'. The staff continues with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'm'. The staff concludes with a half note marked with an accent and 'i m i'.

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑  
i i i i e a m i i m i

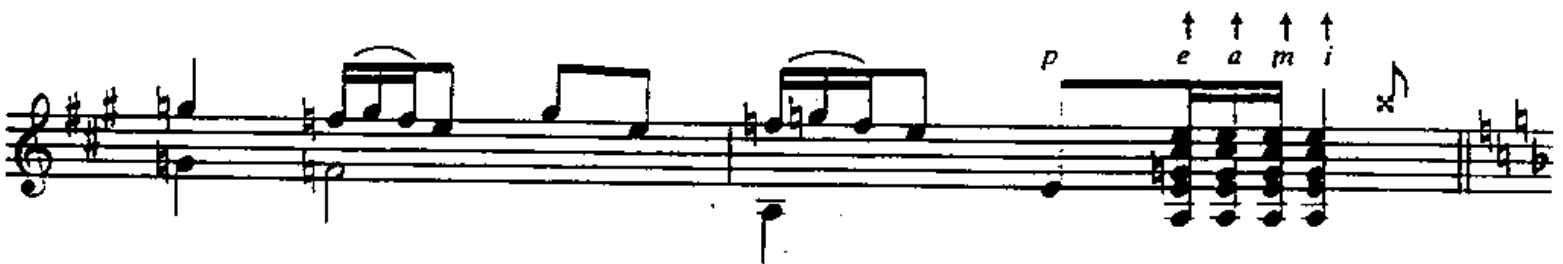
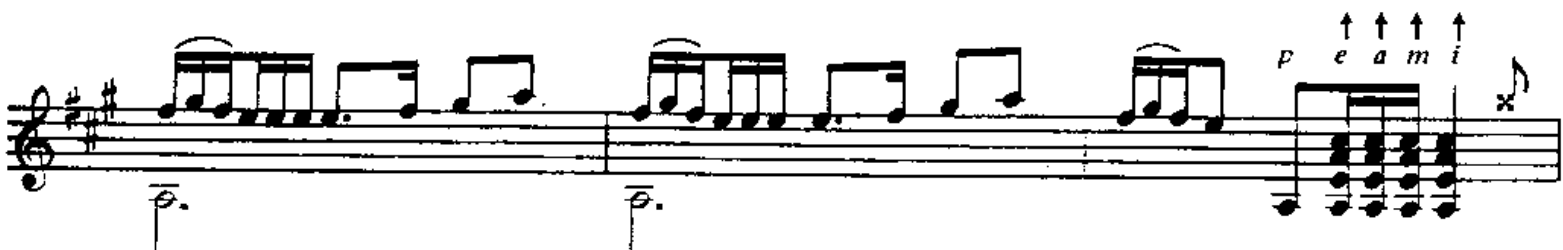
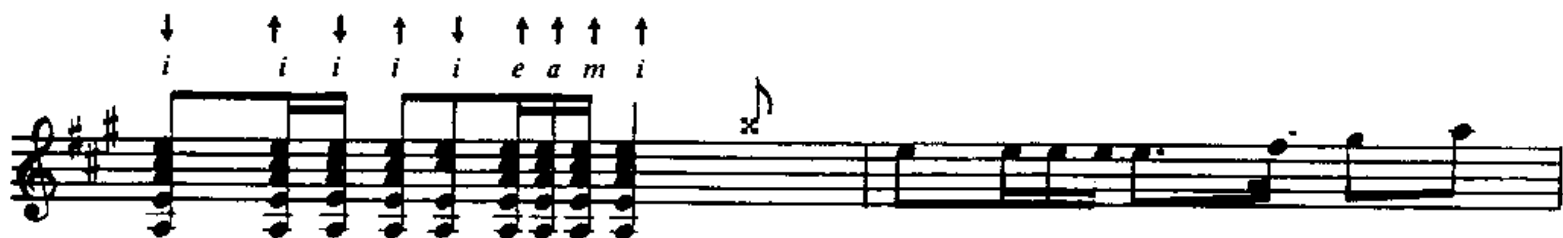
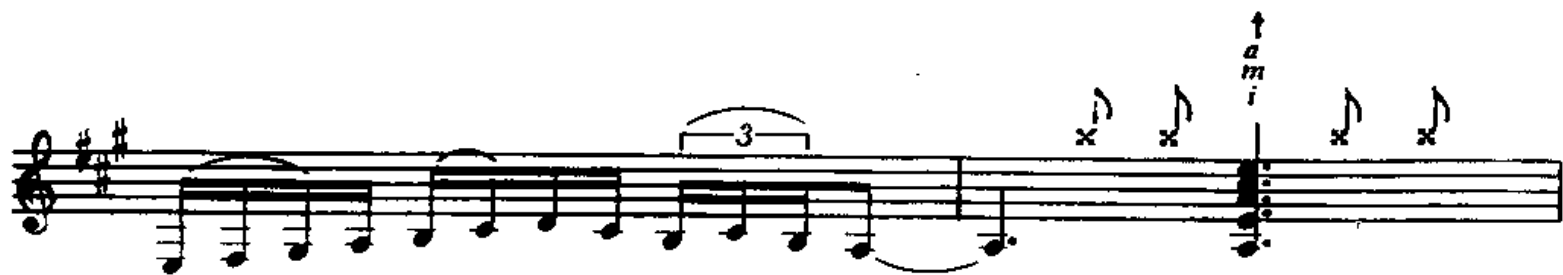
The fourth staff of music features a treble clef and a key signature of one sharp (F#). It begins with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'm'. The staff continues with a half note marked with an accent and 'a m', followed by a half note marked with an accent and 'i'. The staff concludes with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'i m i'.

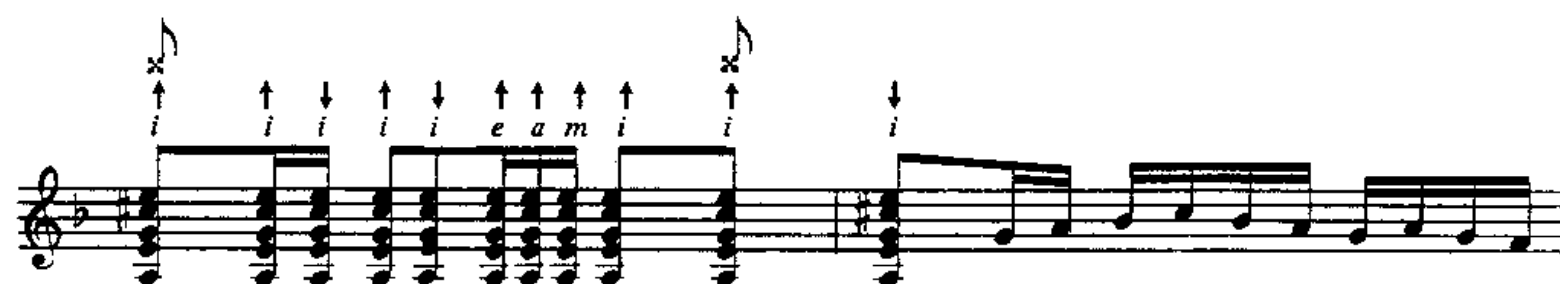
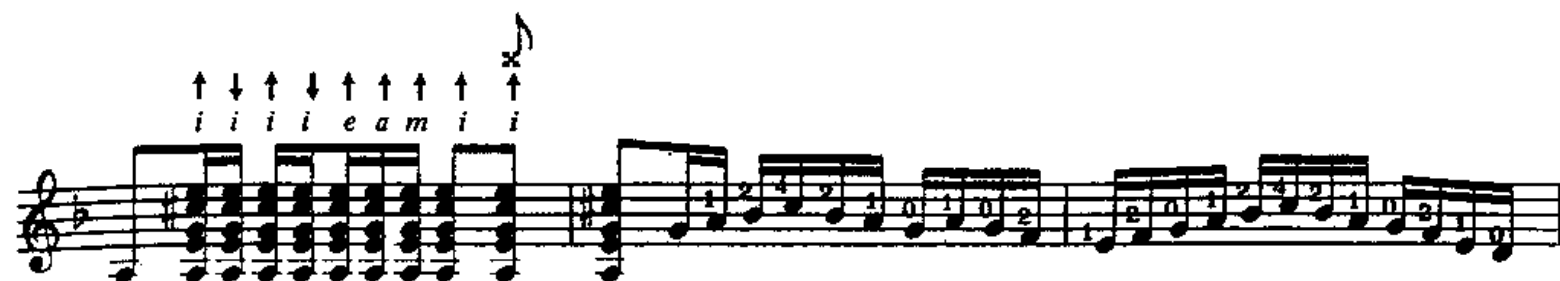
↑ ↓ ↑ ↓ ↑ ↑ ↑ ↑  
i i i i e a m i i m i

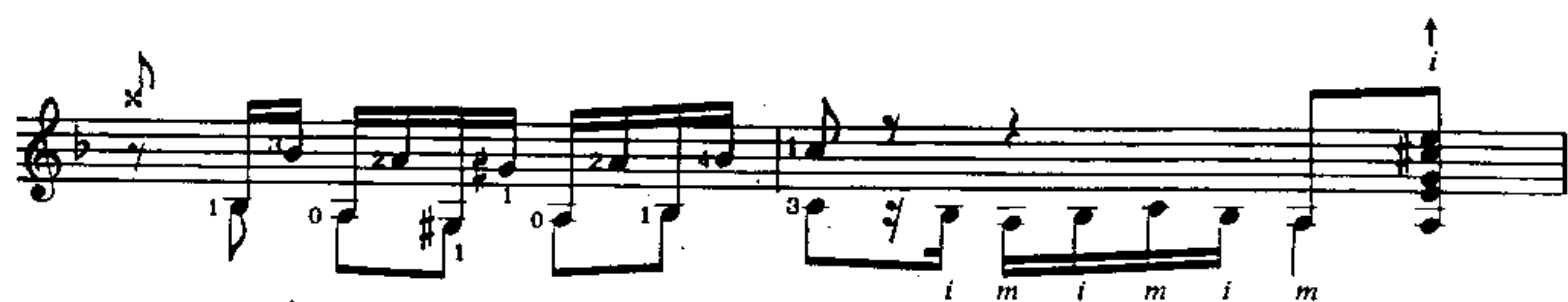
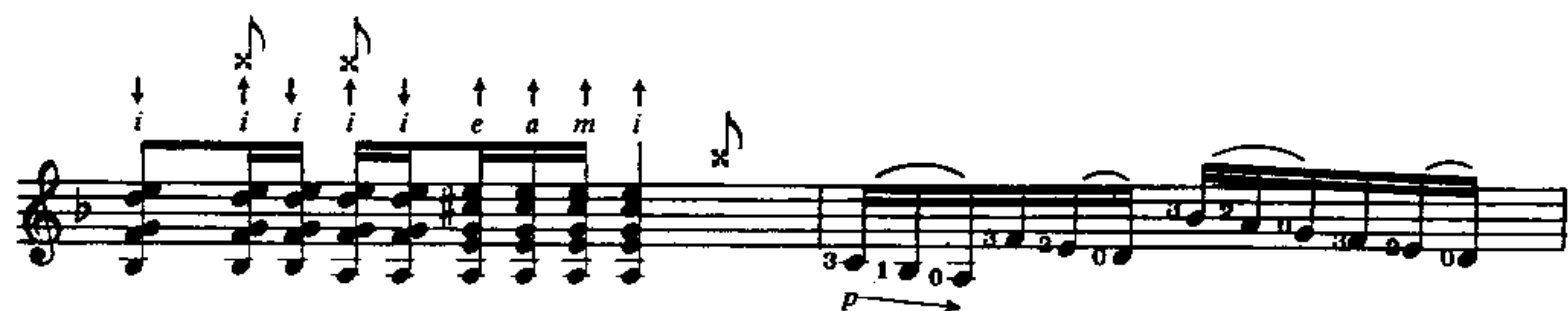
The fifth staff of music features a treble clef and a key signature of one sharp (F#). It begins with a series of eighth-note chords, each marked with an upward arrow and the letter 'i'. Above these chords are the syllables 'i i i i e a m i i m i'. The staff continues with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'm'. The staff concludes with a half note marked with an accent and 'i m i'.

↓ ↑ ↓ ↑ ↓ ↑ ↑ ↑  
i i i i e a m i i m i

The sixth staff of music features a treble clef and a key signature of one sharp (F#). It begins with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'm'. The staff continues with a half note marked with an accent and 'a m', followed by a half note marked with an accent and 'i'. The staff concludes with a half note marked with an accent and 'm', followed by a half note marked with an accent and 'i m i'.









# ECOS DE LA MINA

(Taranta)

SABICAS

Transcribed by JOSEPH TROTTER

Moderato

Capo al IV

The musical score for "ECOS DE LA MINA" (Taranta) is written for a single melodic line on a treble clef staff, with a capo at the fourth fret. The key signature is G major (one sharp). The tempo is marked "Moderato". The score consists of five systems of music. The first system begins with a triplet of eighth notes, followed by a slur over two eighth notes, and then a quarter note. The second system continues with similar rhythmic patterns, including a triplet and a slur. The third system features a long, flowing melodic line with a slur, followed by a quarter rest and a quarter note. The fourth system is marked "marcato" and features a series of eighth notes, followed by a quarter rest and a quarter note. The fifth system concludes with a series of eighth notes, followed by a quarter rest and a quarter note. The score includes various musical techniques such as triplets, slurs, and dynamic markings like "a" (accanto), "p" (piano), and "marcato". The notation includes fingerings (1, 2, 3) and articulation marks (up and down bows).

*p* *p* *p* *p* *p* *p* *p* *iami p* *iami p* *rall. iami p* *iami p*

*ad lib.*

*p i m a m i a* *p i m a m i a* *m i m a* *m i m a m*

*i m a i m* *i m a*

CII *p i m a* CV *a piacere* *accelerando* *espressivo*

*meno mosso* CII *accelerando* *poco*

... a ... poco

CH

poco rall.

Cadenza

ad lib.

p

flessibile

a piacere

*meno*

CII

*m i m a m i m a m i m a*

*i m i m*

CII

*p i m a m i p i m a a*

*accelerando*

CII

*flessibile*

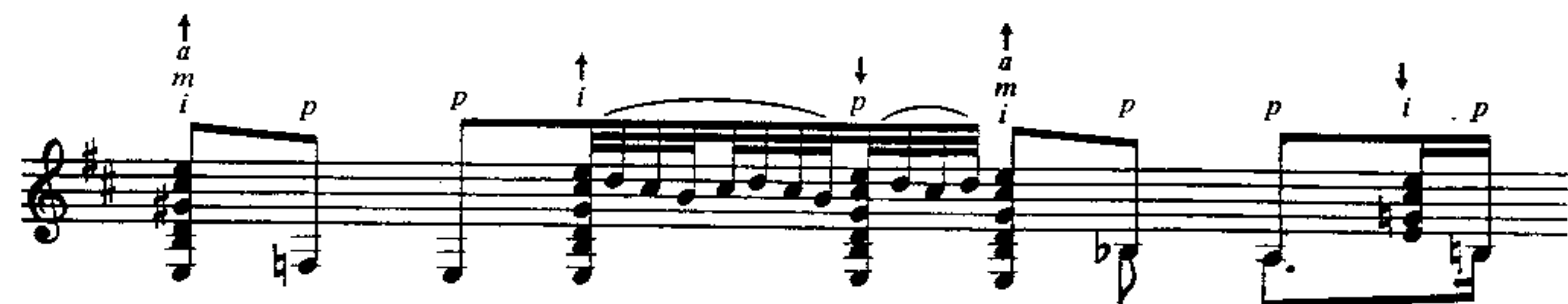
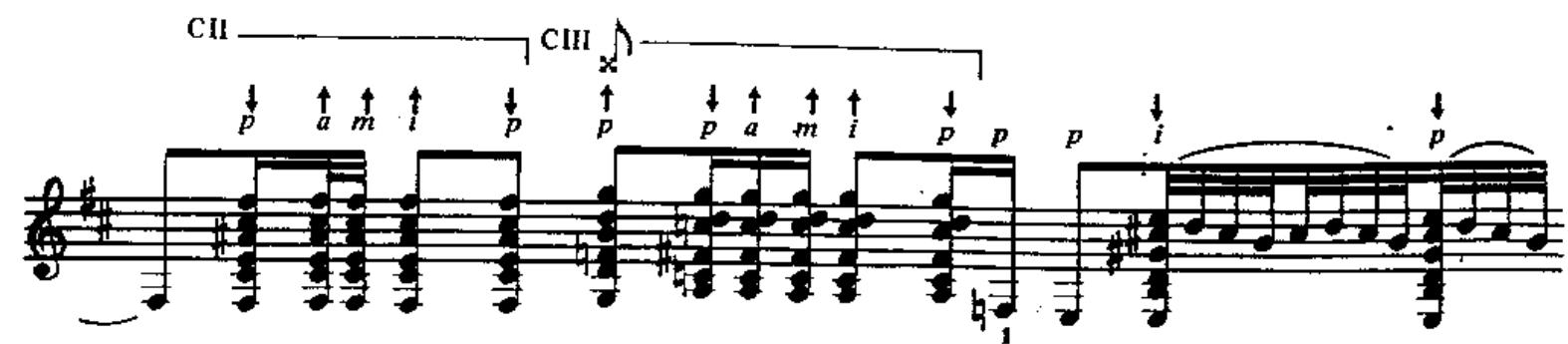
*p*

*espressivo*

*p*

CII

CIII





*ten.*

(4) 1 0 3 3 2 2 1 0 2 1 2 4 2 1 2 4 2

*p*

CII

1 2 4 2 1 2 1 2 1

*p i a m i p i a m i*

2 1 3 4

*p*

3 1 0 1 3 1 3 1

*p*

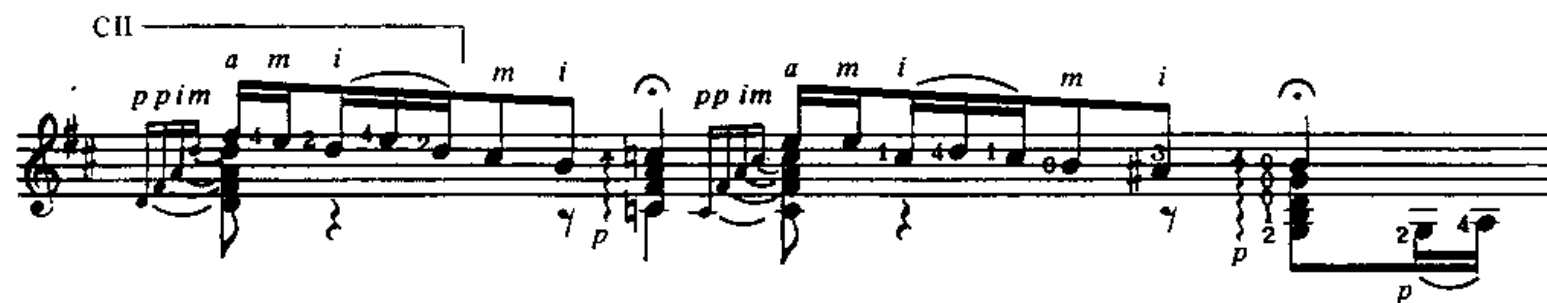
0 2 3 0 2 1

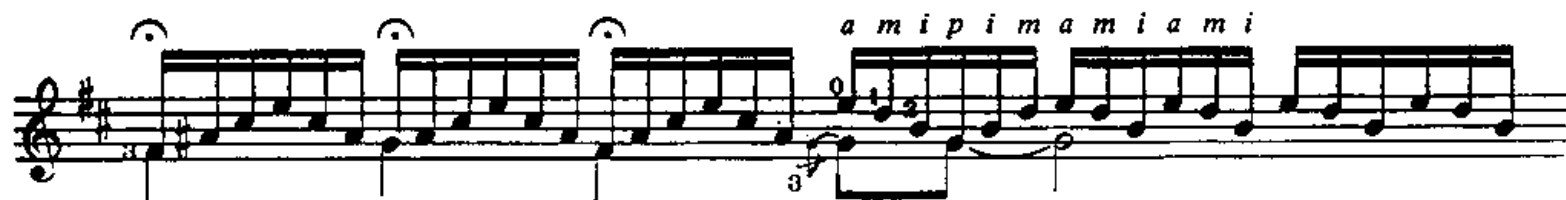
*p*

*a piacere*

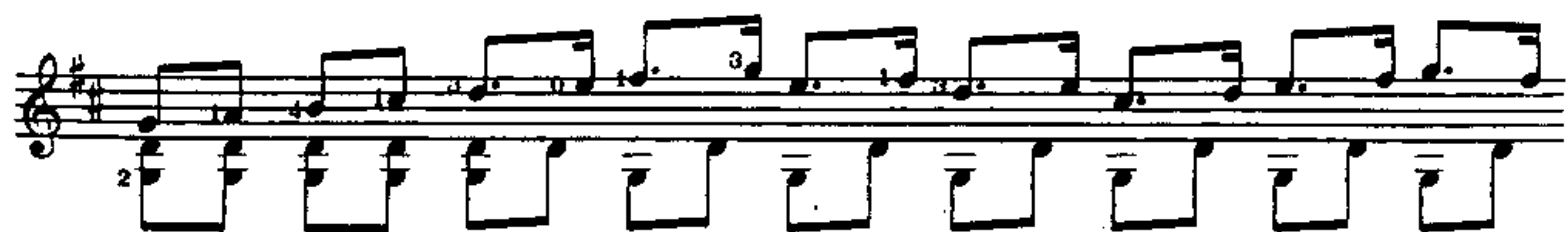
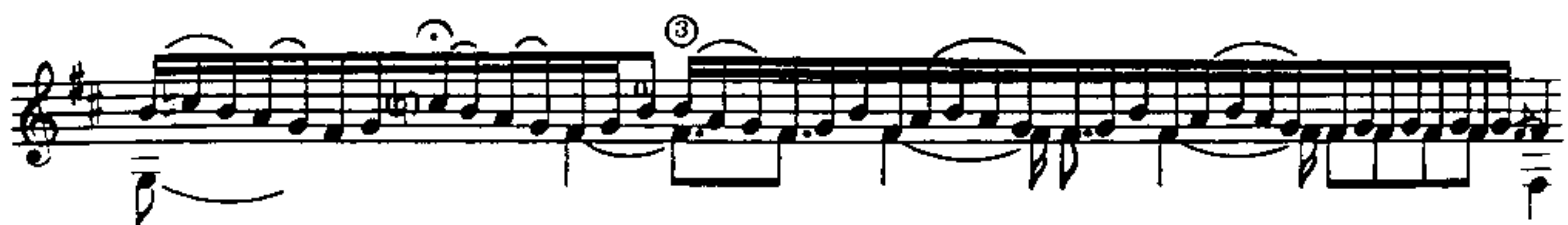
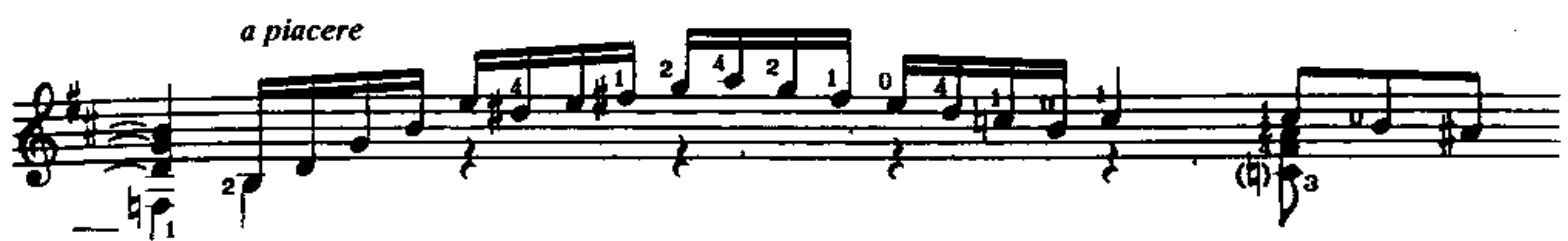
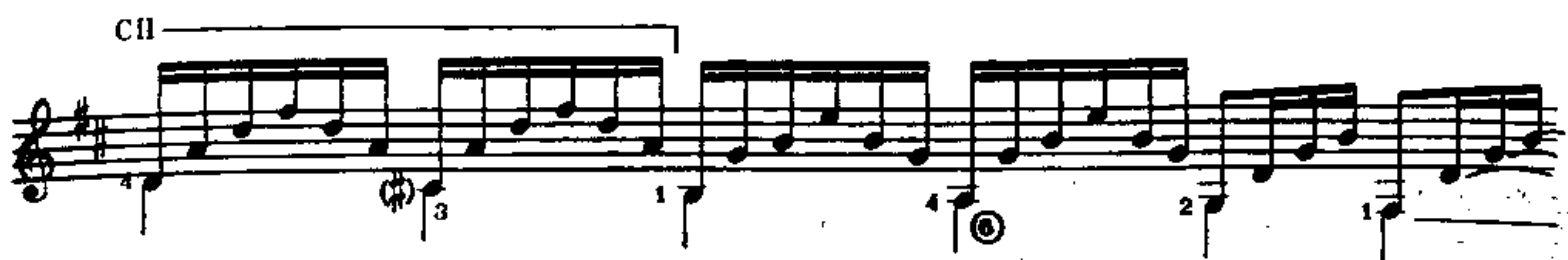
2 0 2 4 2 0 4 1 0 1 4 0 3 4 3 1

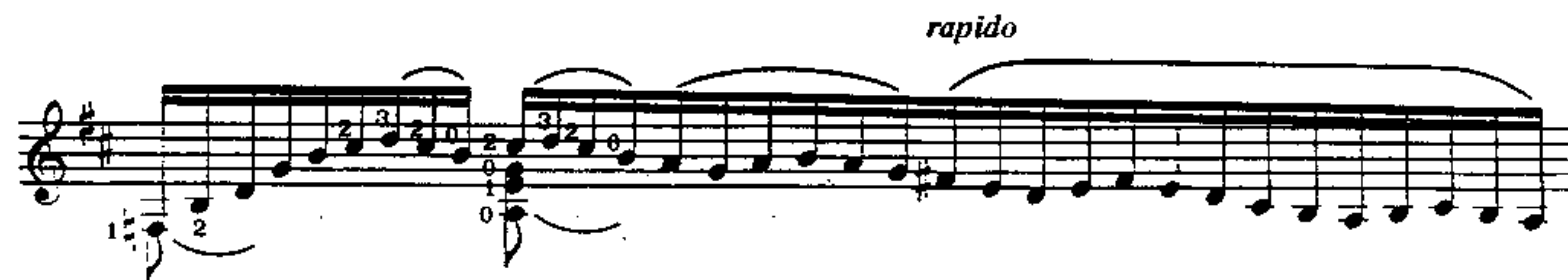
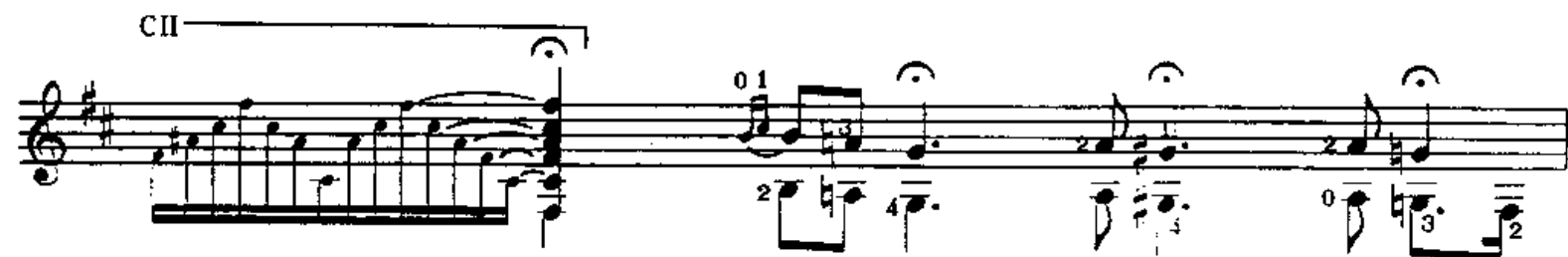
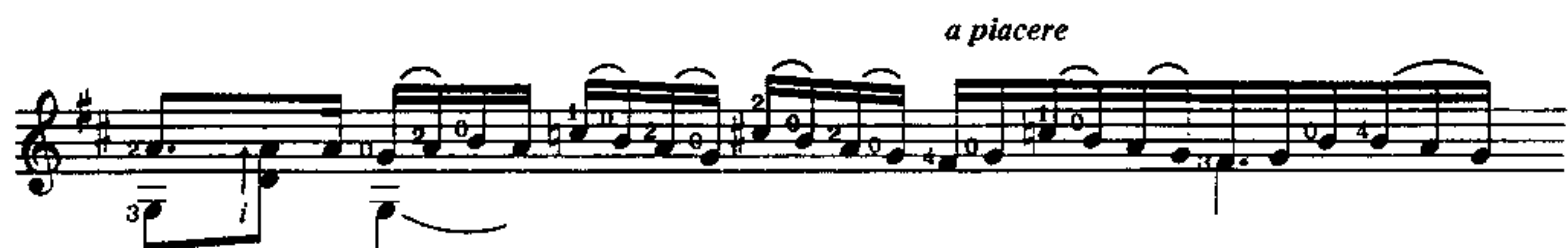
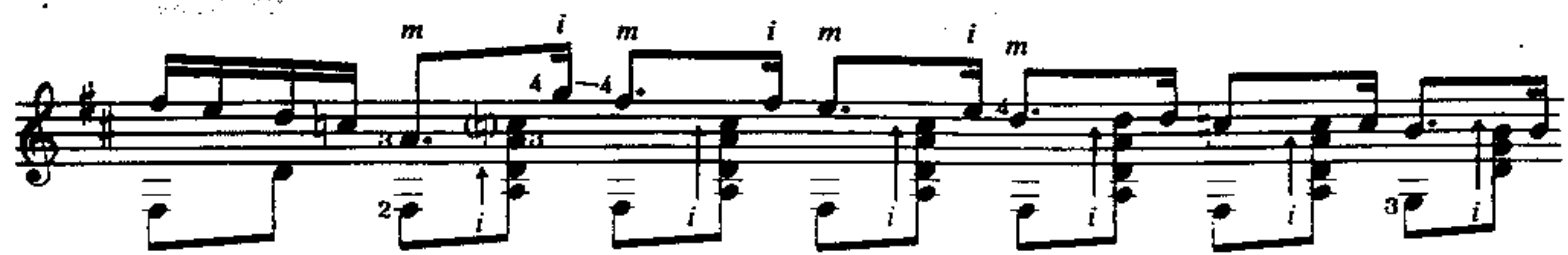
*p*





\* half bar ③ ④ ⑤





## Cadenza

***rapido***

*acceleirando*

*rit.*

*rail.*

meno

CII

***rall.***

1

# BRONCE GITANO

(Soleares)

SABICAS

Transcribed by JOSEPH TROTTER

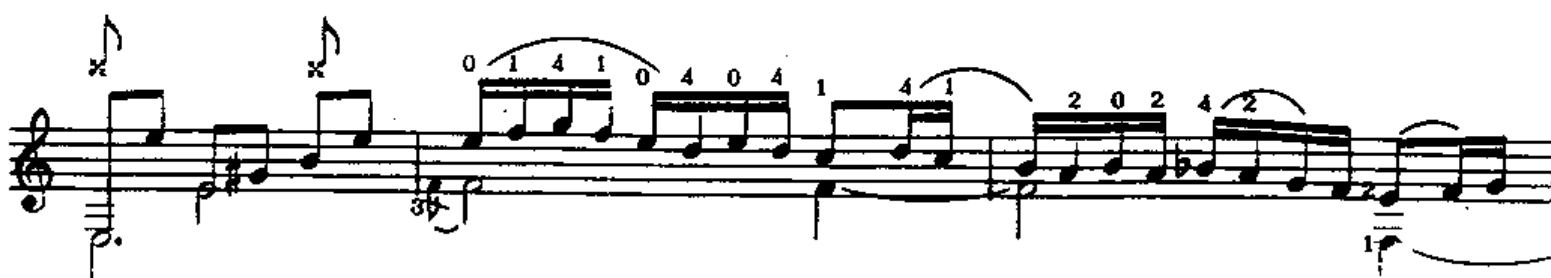
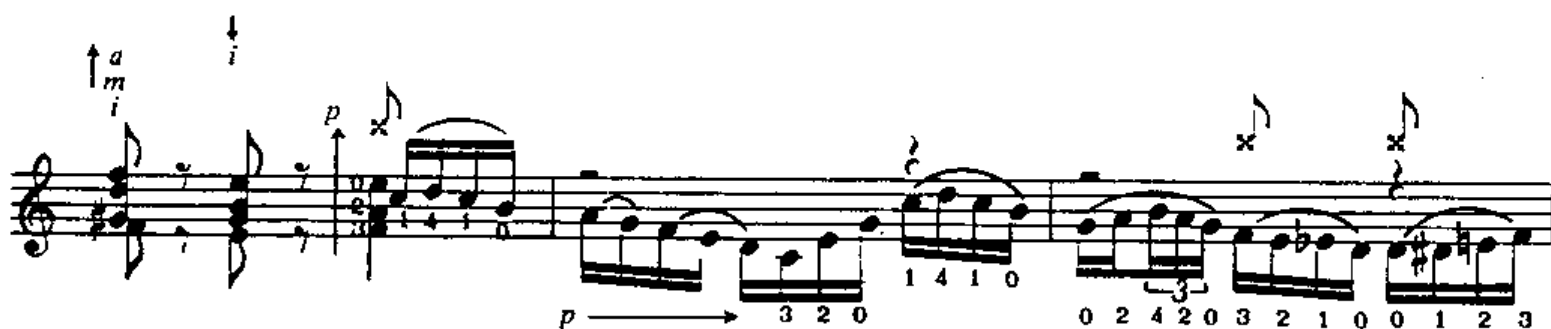
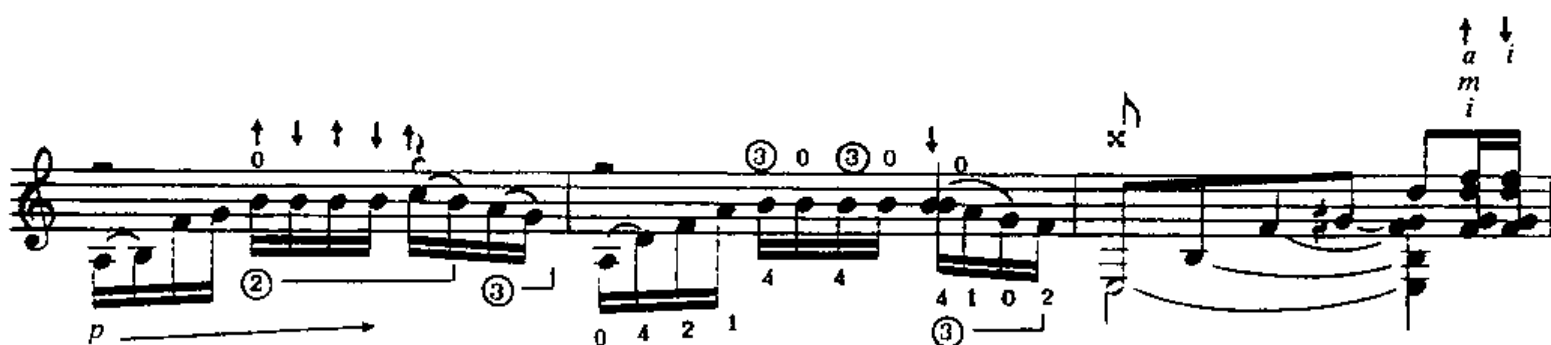
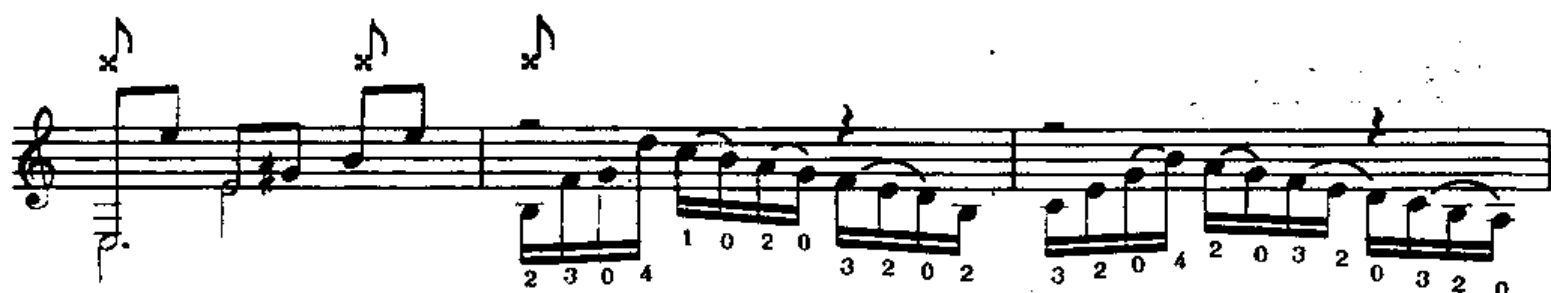
Allegretto

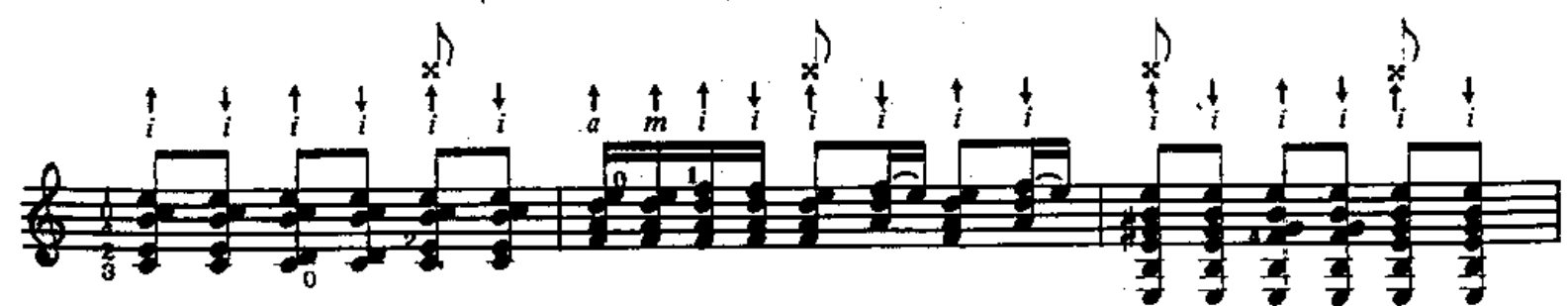
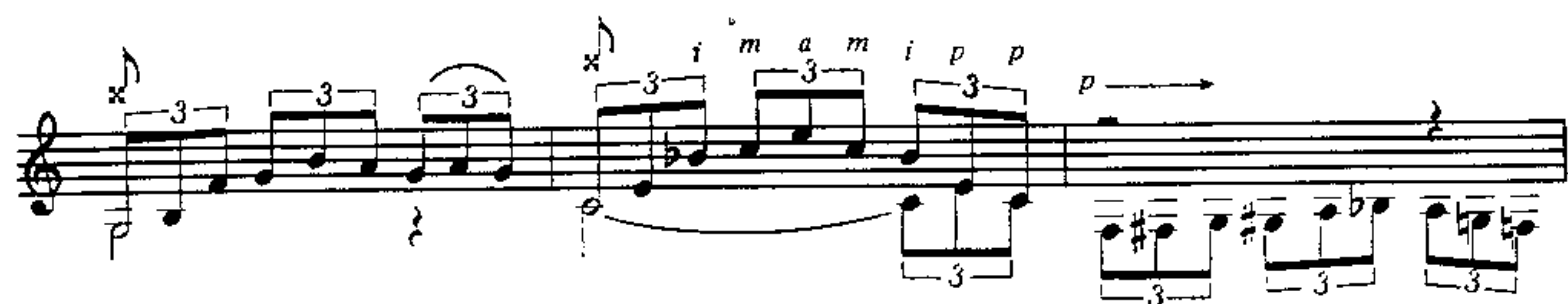
Capo al III

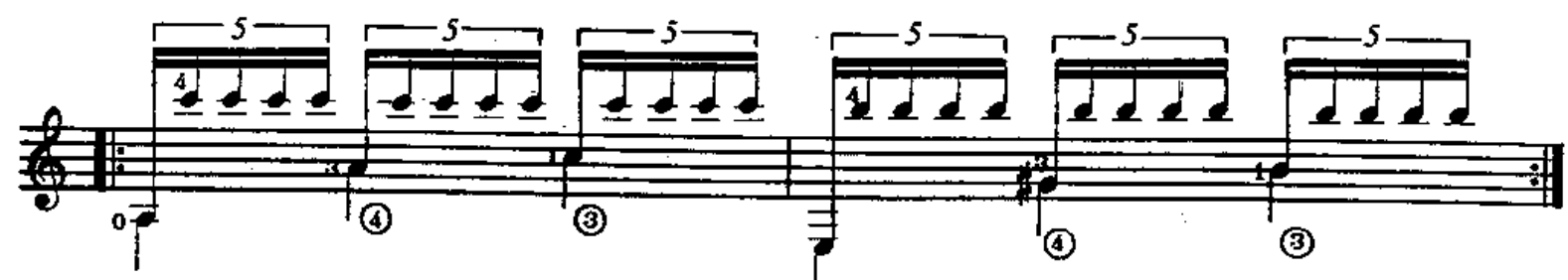
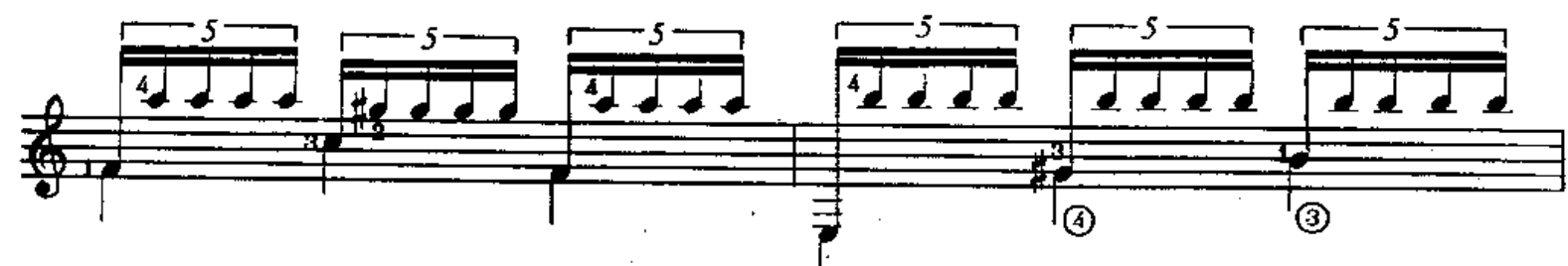
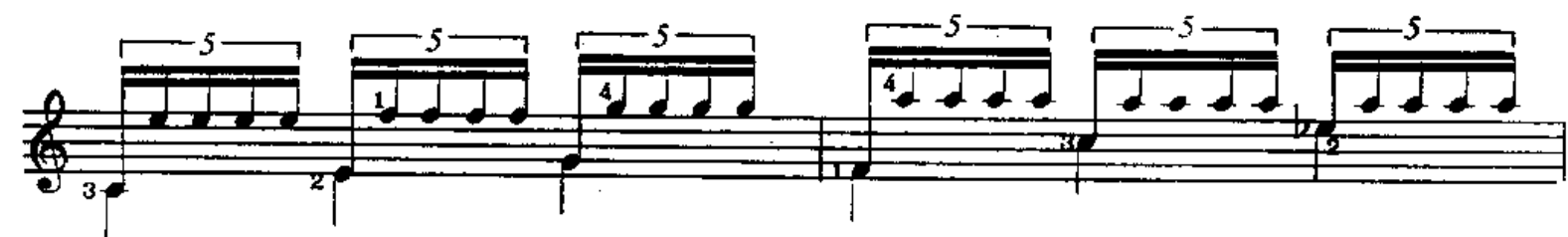
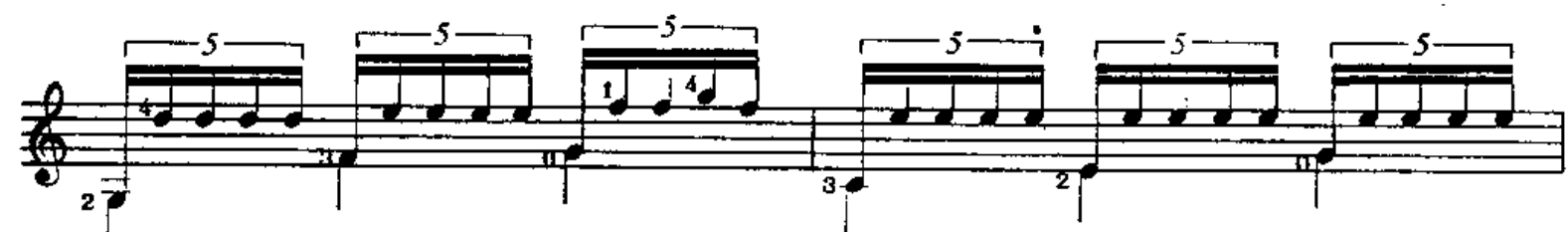
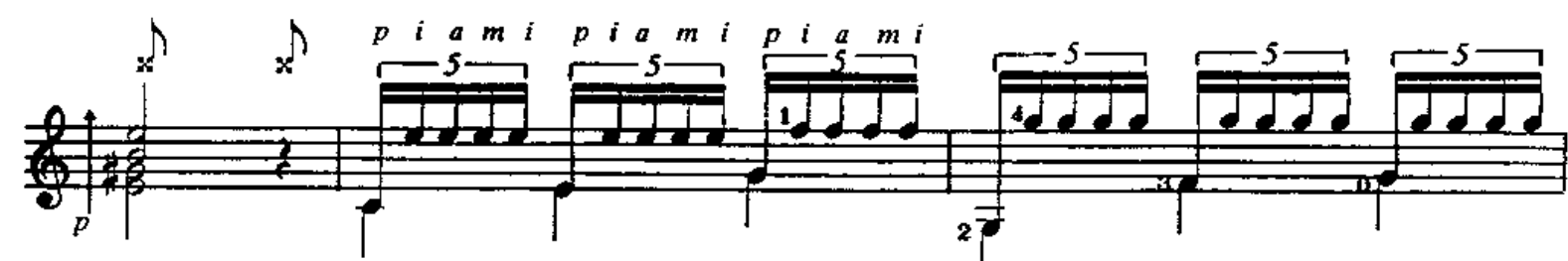
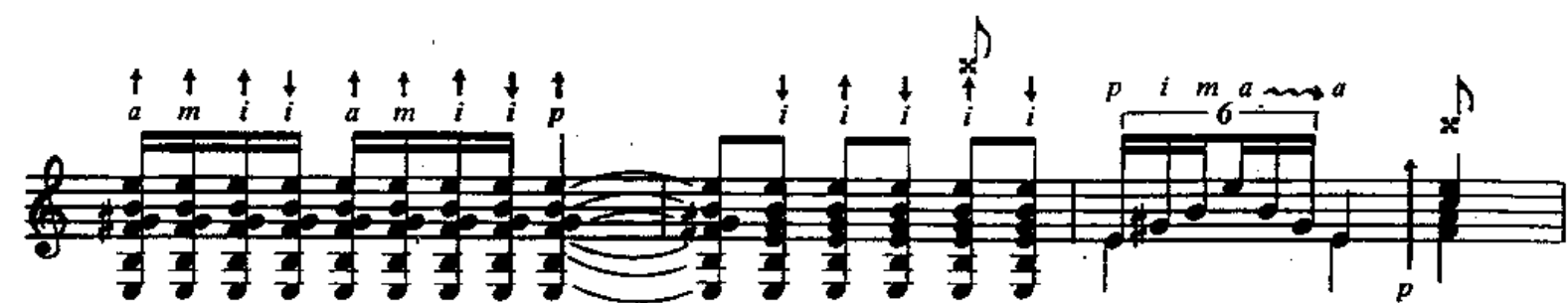
The musical score is written for guitar and includes the following elements:

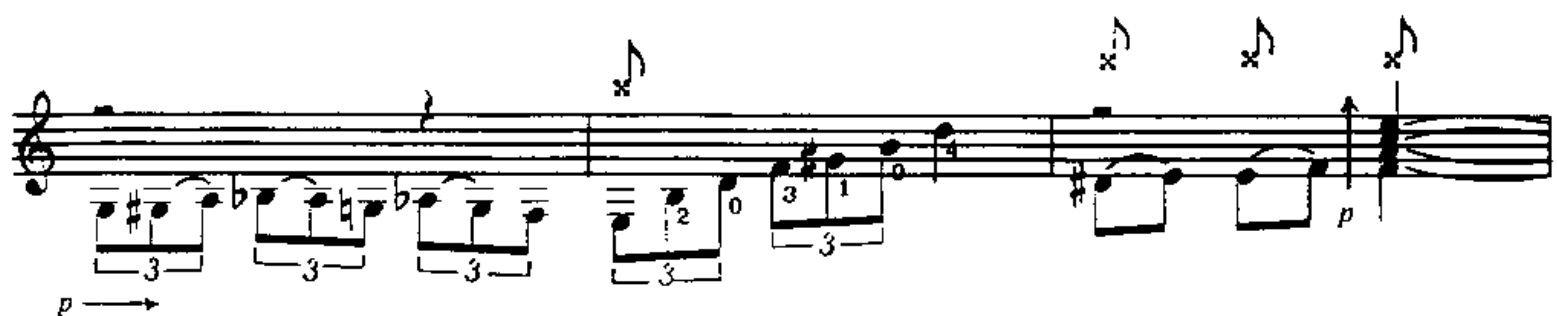
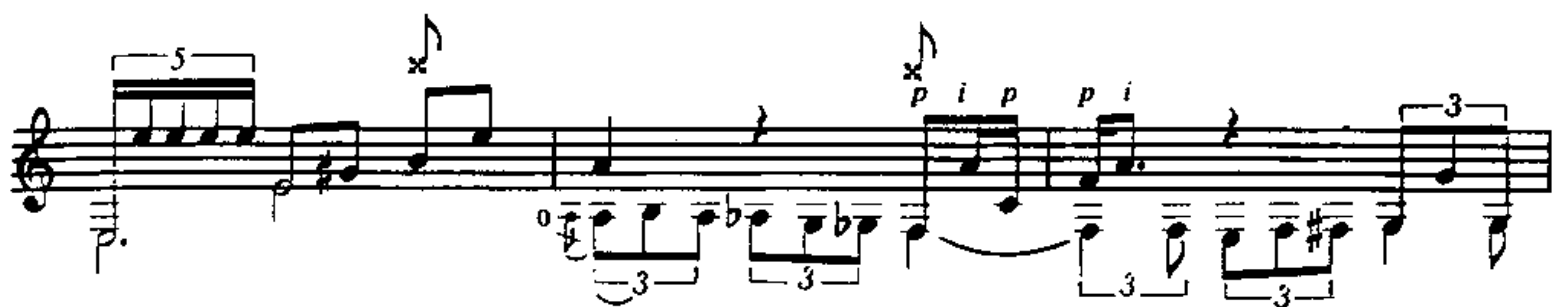
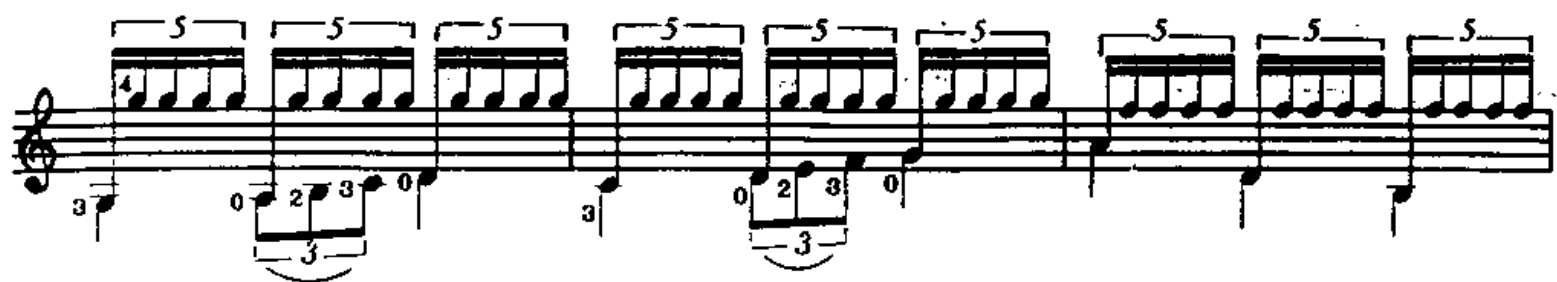
- Tempo:** Allegretto
- Capo:** Capo al III
- Lyrics:** i m a p i m a a m i a m i a m i
- Measure Groups:** The first system contains two groups of 10 measures, and the second system contains a group of 6 measures.
- Performance Markings:** The score includes various musical notations such as slurs, ties, and dynamic markings (p for piano).
- Staff:** The music is written on a single staff in 3/4 time.











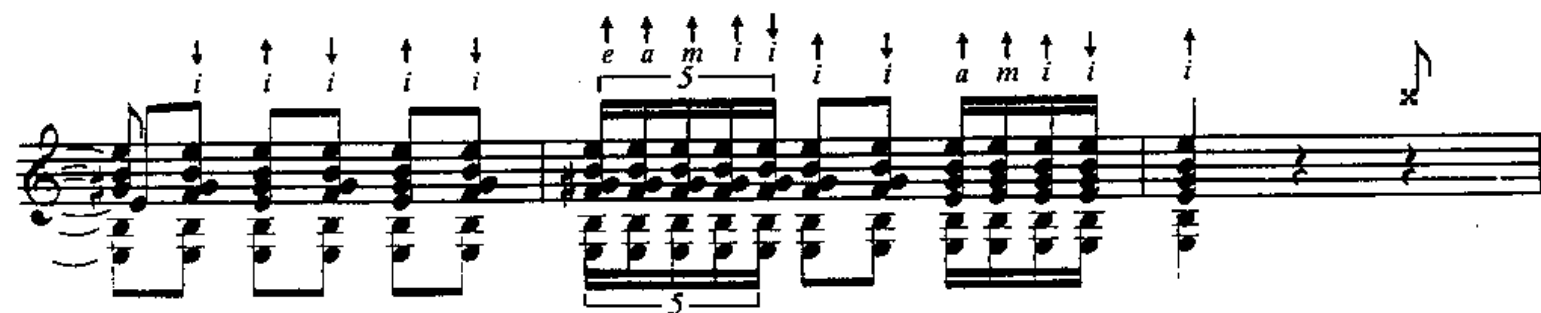
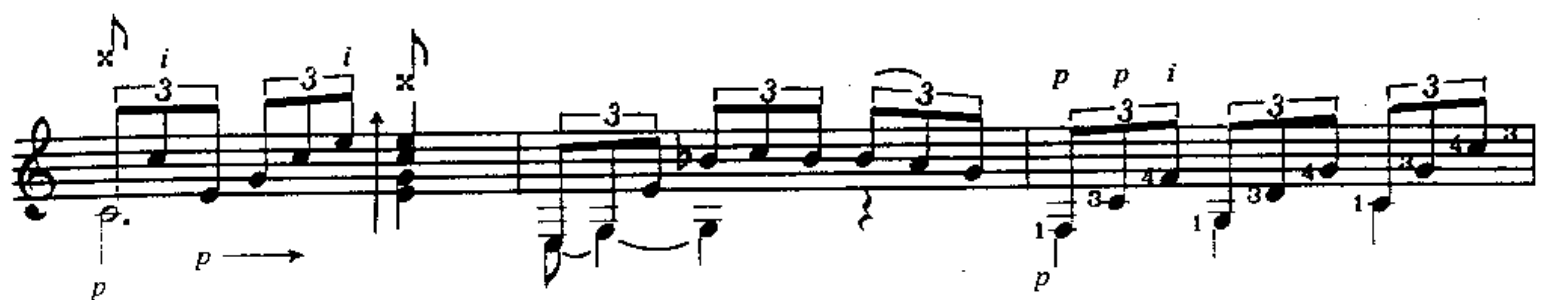
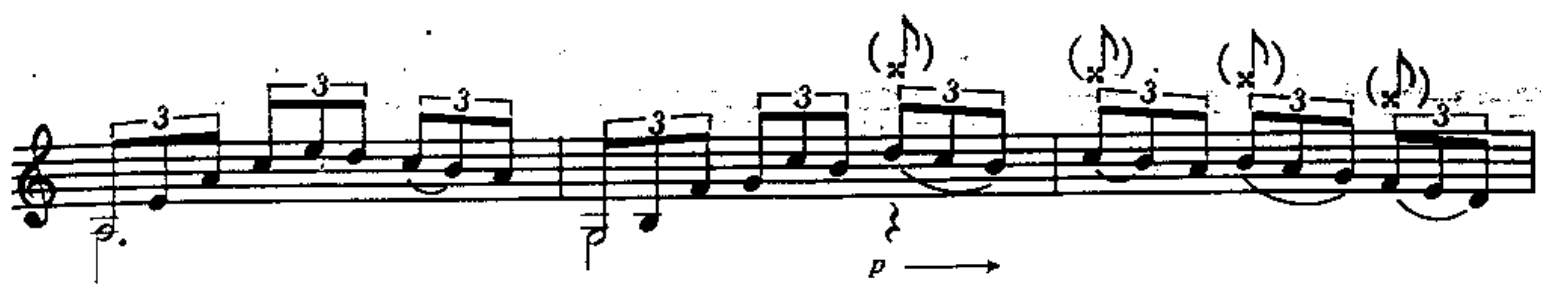
*a m i p i m a m i a m i p i m a*

CIV

CV

*p p i m a i m i p p i m a i m i*

*a m i p i m a m i*



*m i p p m i p p m i p p a m i p i m a m i*

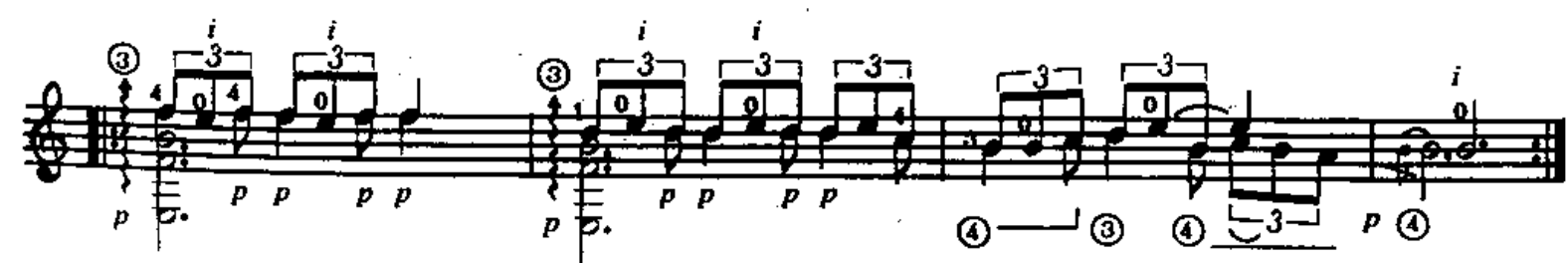
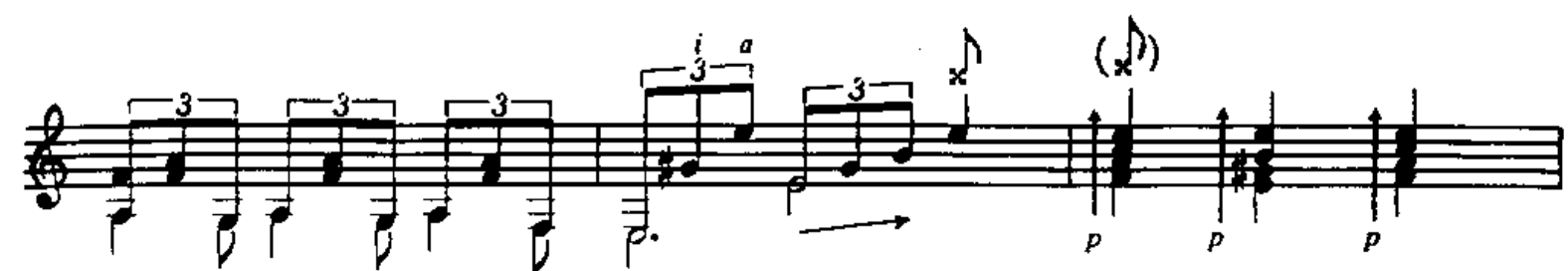
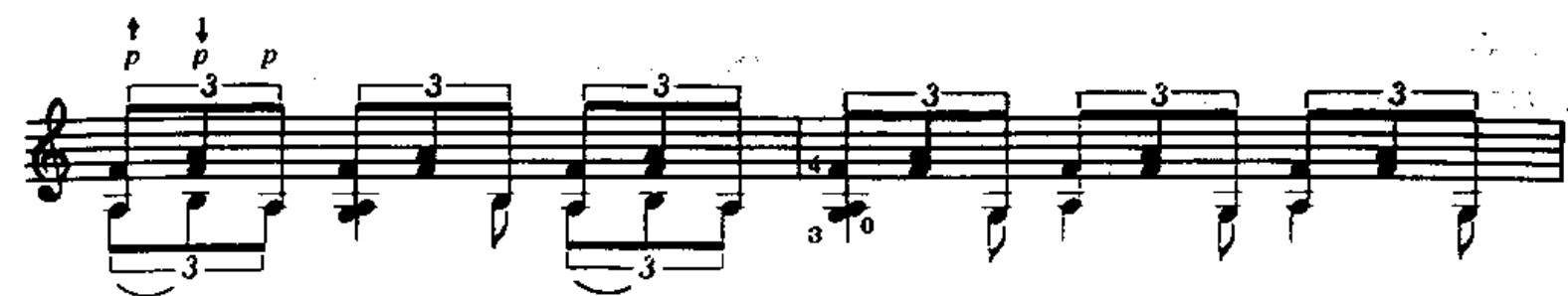
*a m i p i m a m i a m i p i m a m i a m i p i m a m i m i*

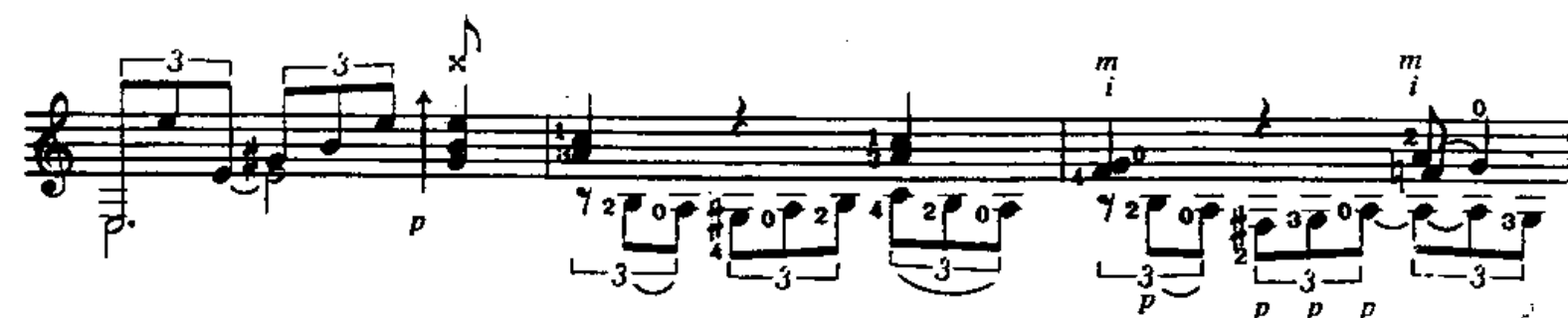
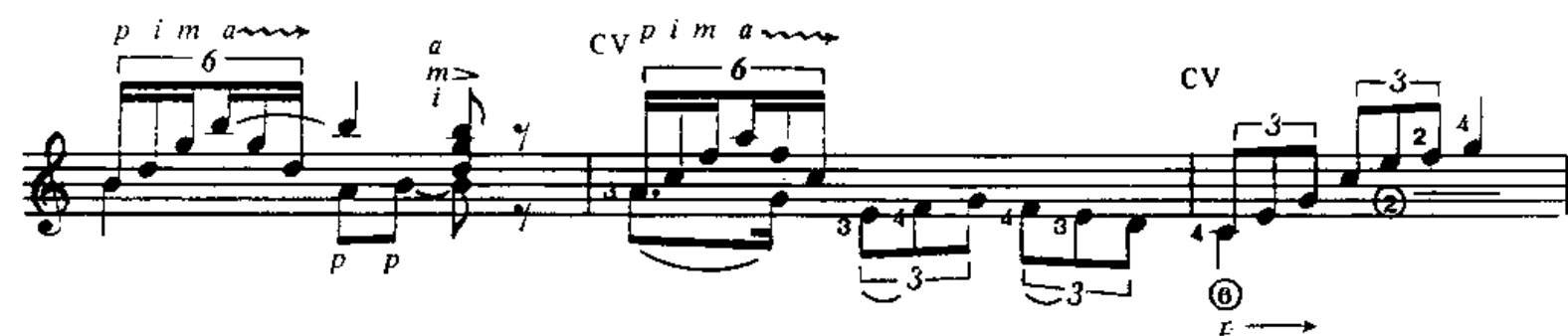
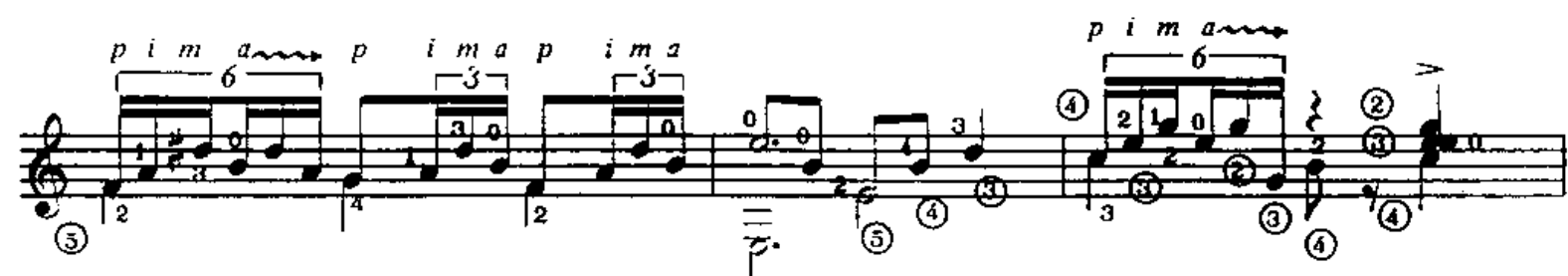
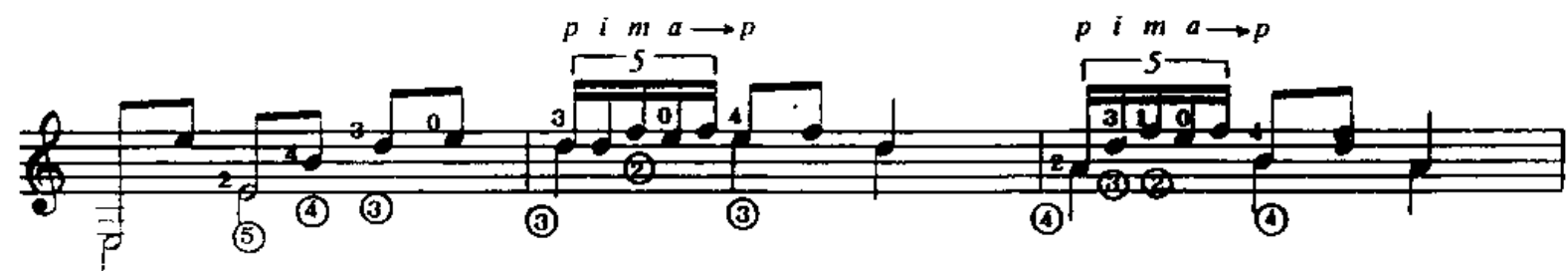
*p a m i p i m a m i p i m a m i m i m i m i m i*

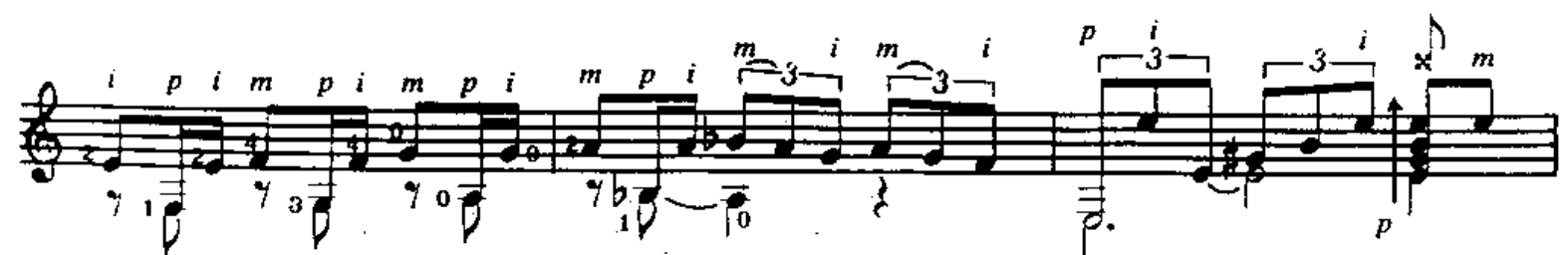
*m i m i m i m i m i m i m i m i*

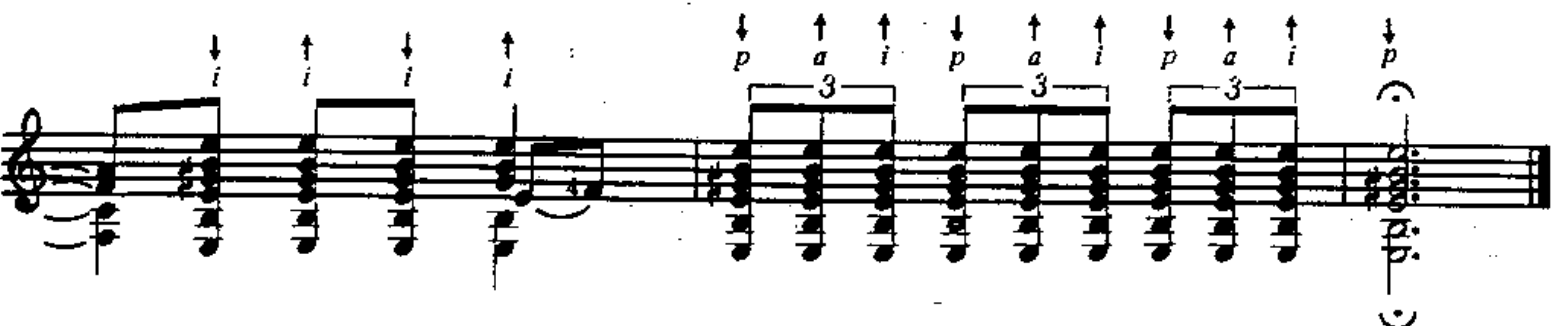
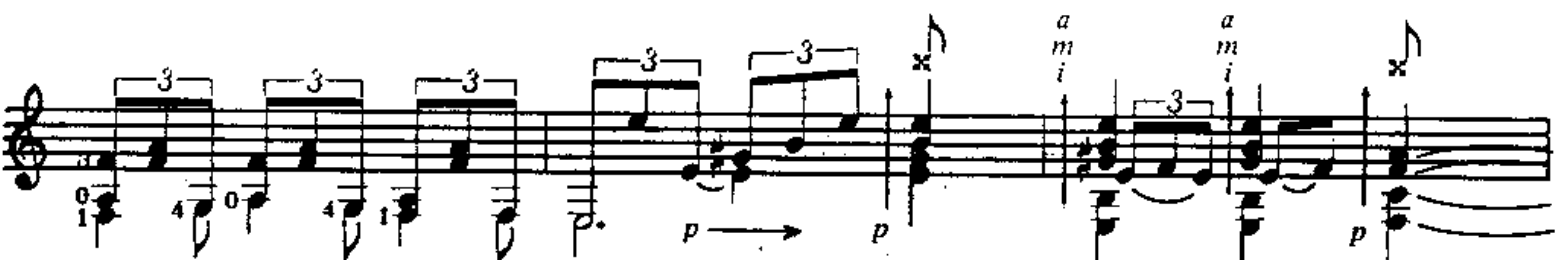
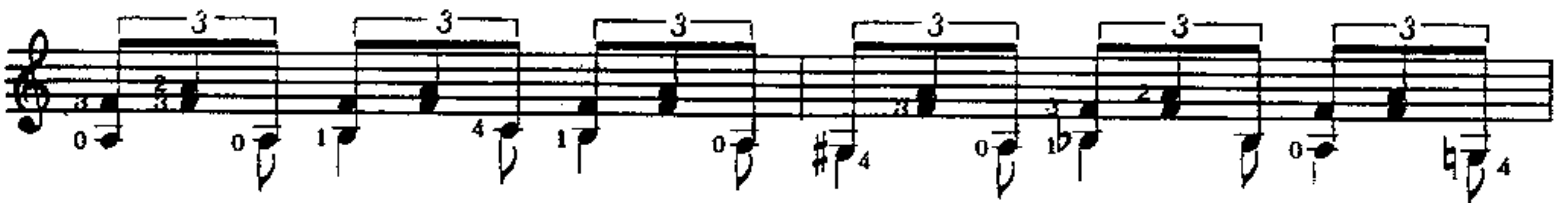
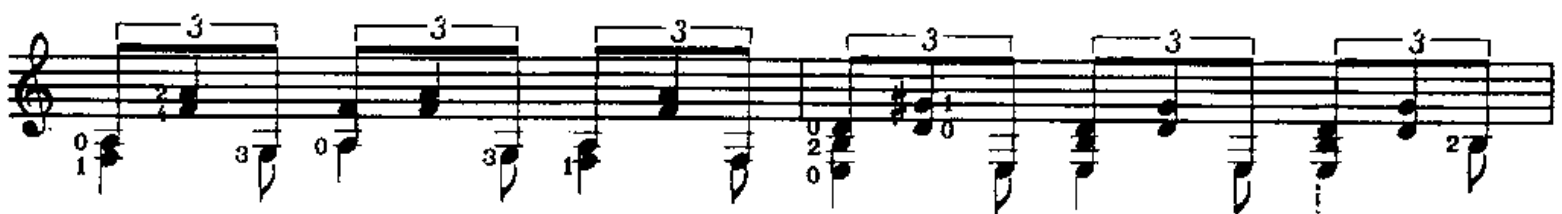
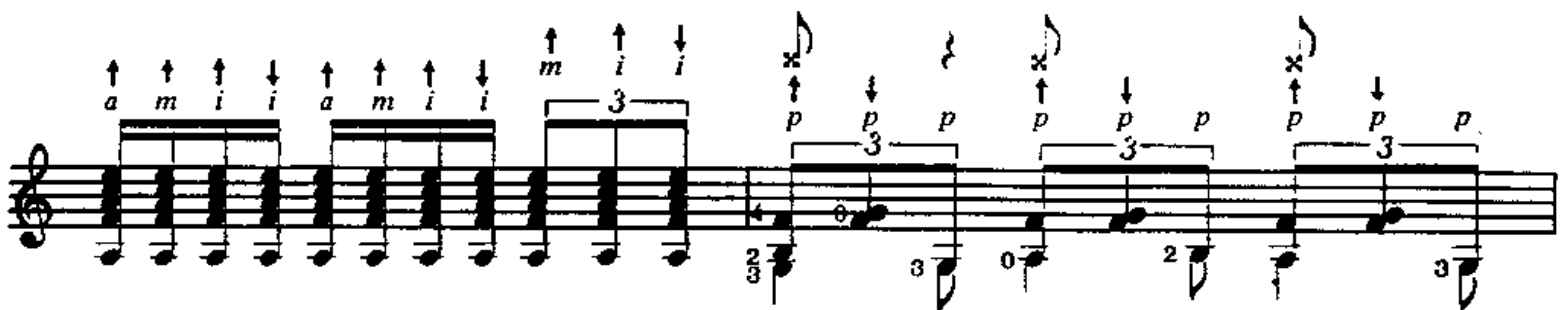
*a m i i a m i i a m i i*

*(No lyrics for this line)*









# Taranto

by Sabicas ?

II

A

La

1 2 1 0 2 1 0 2 0 1 0 2 1 2 1 0

*p* *i s a m i s a m i*

T 2 3 2 0 3 2 0 3 0 2 0 3 2 3 2 0

A 0

B 0

II

D

Re

2 4 2 1 4 2 1 4 1 2 1 4 2 4 2 1

*i s a m i s a m i*

T 3 5 3 2 5 3 2 5 2 3 2 5 3 5 3 2

A 2

B 5

I

G7

Sol

3 0 2 0 0 2 3 2 1 2

T 2 0 3 2 3 2 0 0 2 0 2 3 2 0 2

A 0

B 0

II

1 2 1 0 2 1 0 2 0 1 0 2 1 2 1 0 2 1 0 2 1 2 2 2

T 2 3 2 0 3 2 0 3 0 2 0 3 2 3 2 0 3 2 0 3 0 3 0 3

A 0

B 0

II

F#7sus(b9)

Fa#

0 1 0 2 0 2 0 3 1 3 1 0 3 1 0 2 1

T 0 2 0 3 0 3 0 4 2 4 2 0 4 2 0 3 2

A 0

B 0

G Sol

T  
A  
B

A La

G Sol

T  
A  
B

F# 7sus(b9)

Fa

T  
A  
B

A La

T  
A  
B

7

T  
A  
B

[illegible]

6 7

*p* *i* *m* *a*

1 *a* *i* *p* *i*

T  
A  
B

D9 Re G Sol

*p* *i* *s* *a* *m* *i* *p* *i* *s* *a* *m* *i* *p* *p*

T  
A  
B

F#7sus(b9) Fa#

*p* *i* *m* *a* *a* *p* *p* *p* *p*

T  
A  
B

G Sol G Sol

*p* *p* *p* *p* *i* *s* *a* *m* *i* *p* *p* *p* *p*

T  
A  
B

*p* *p* *p* *p* *i* *s* *a* *m* *i* *p* *p* *p* *p*

T  
A  
B

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various fingerings (1, 2, 3, 4, 5, 6) and dynamics (p). The bottom staff is a bass clef with a corresponding bass line, including a double bar line and a key signature change to one sharp (F#).

Second system of musical notation. The top staff continues the melodic line with fingerings and dynamics. The bottom staff continues the bass line with a double bar line.

Third system of musical notation. The top staff includes the lyrics "i m a" under a melodic phrase. Above the staff, the chords  $F\sharp 7sus(\flat 9)$  and  $F\sharp 7sus(\flat 9)$  are indicated, along with the note  $F\sharp$ . The bottom staff continues the bass line.

Fourth system of musical notation. The top staff includes the lyrics "i s a m i" under a melodic phrase. Above the staff, the chord  $F\sharp 7sus(\flat 9)$  and the note  $F\sharp$  are indicated. The bottom staff continues the bass line.

Fifth system of musical notation. The top staff includes the lyrics "i s a m i" under a melodic phrase. Above the staff, the chord  $G$  and the note  $Sol$  are indicated. The bottom staff continues the bass line.

G  
Sol

T  
A  
B

T  
A  
B

T  
A  
B

F#7sus(b9)  
Fa#

T  
A  
B

CII  
Bm  
Si

A  
La

T  
A  
B

**G Sol**

*p* *i* *s* *a* *m* *i* *s* *a* *m* *i*

T  
A  
B

**CII**

*p* *m* *i* *i* *m* *a* *p* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

T  
A  
B

*p* *m* *i* *i* *m* *a* *p* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

T  
A  
B

*m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

T  
A  
B

**F#7sus(b9) Fall**

*p* *i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m*

T  
A  
B

**G Sol**

*i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m* *i* *s* *a* *m*

T  
A  
B

## ARABIAN FANTASY

(Fantasía árabe)

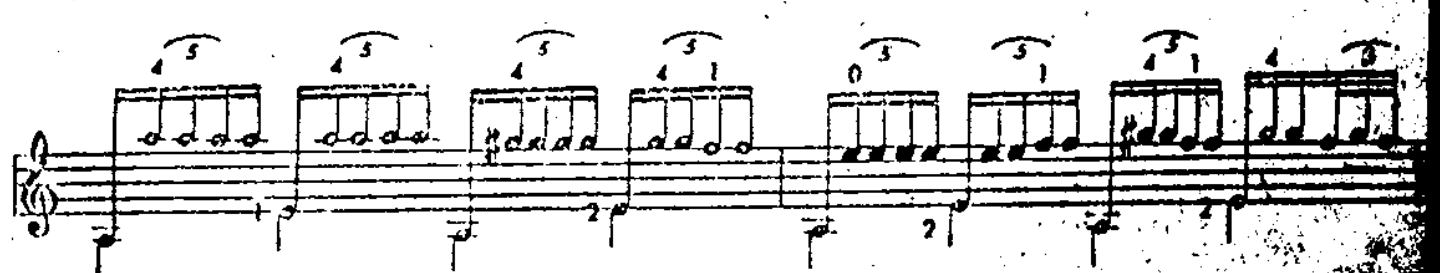
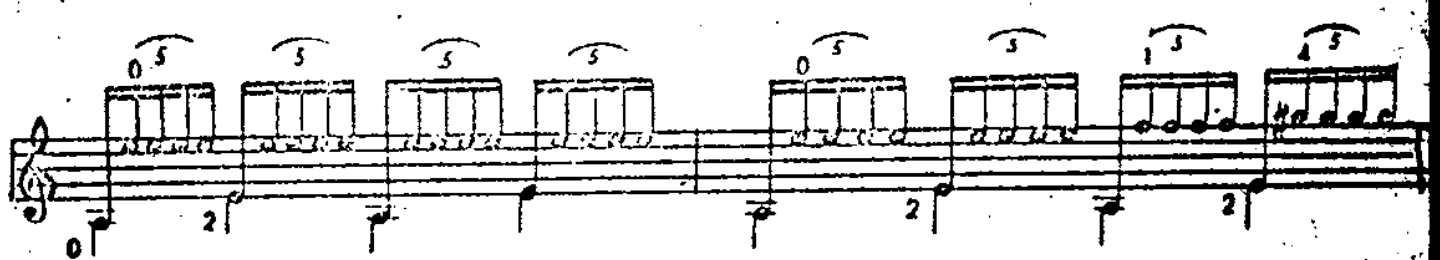
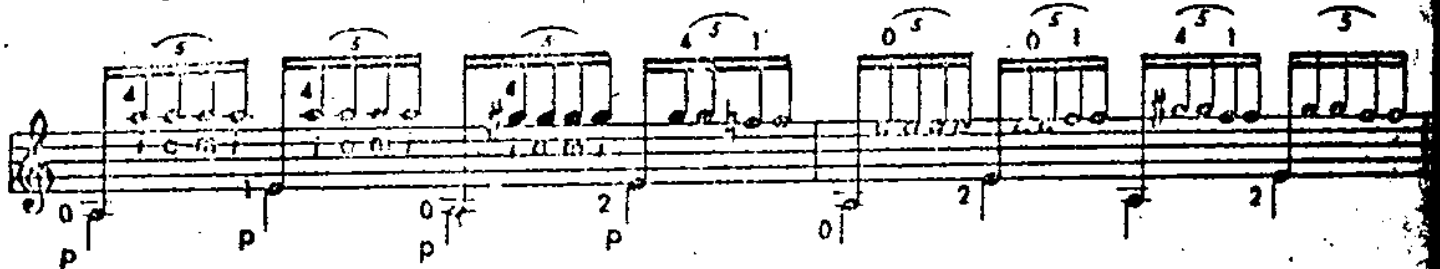
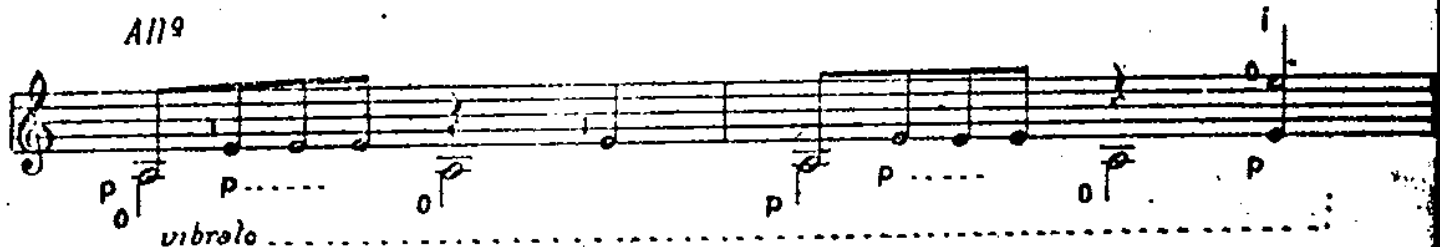
BABICAS (Augustín Castellón)

GUITARRA

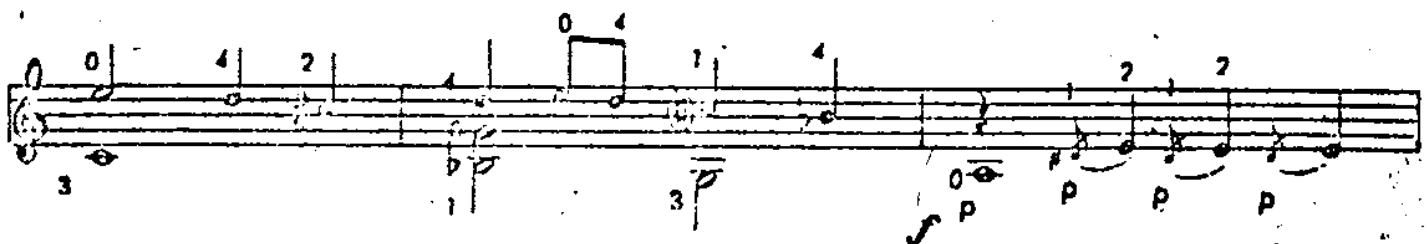
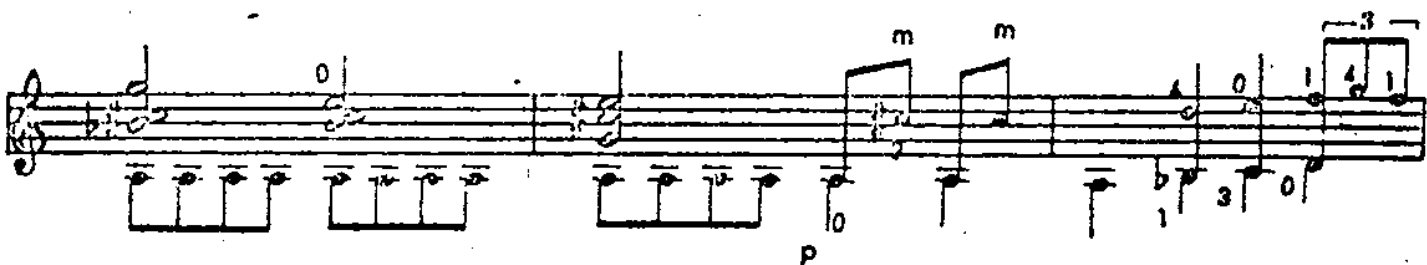
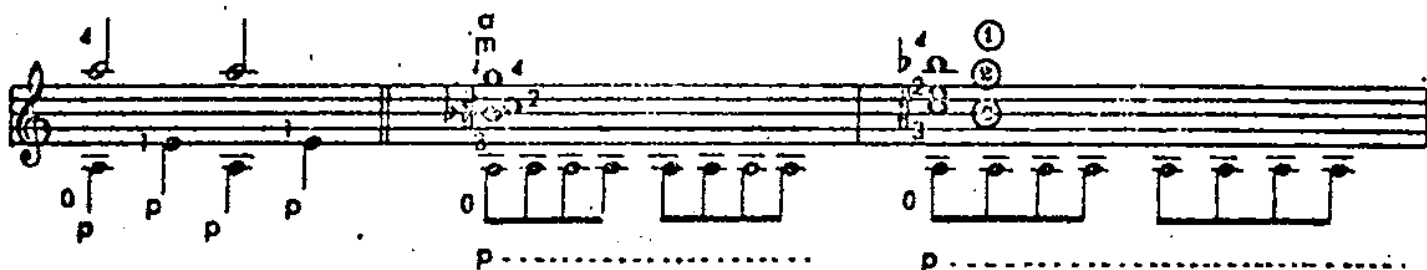
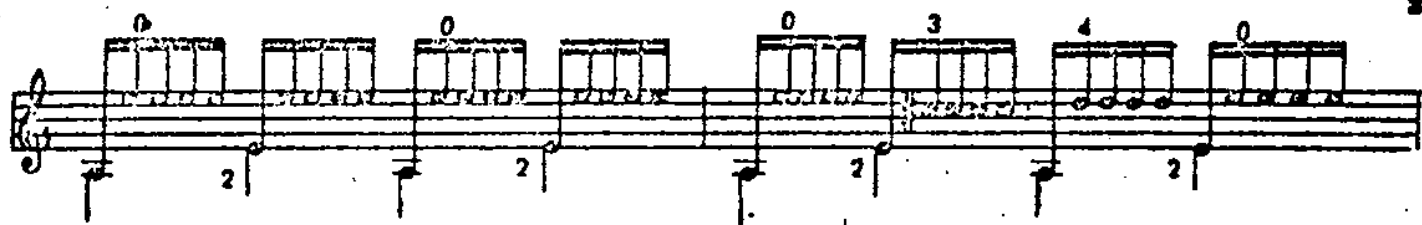
Andante



Allegro



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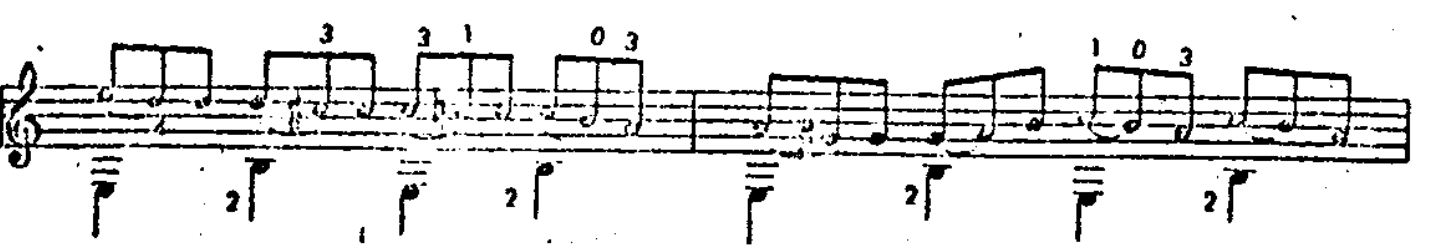


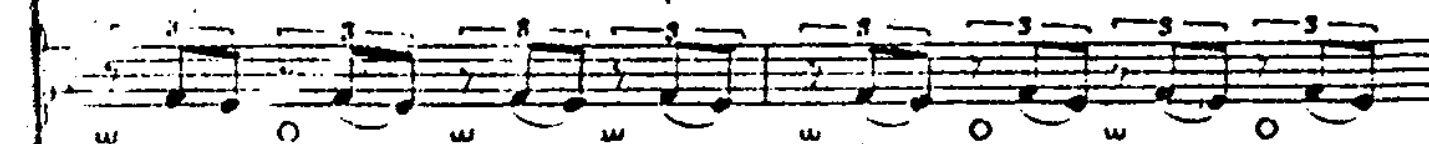
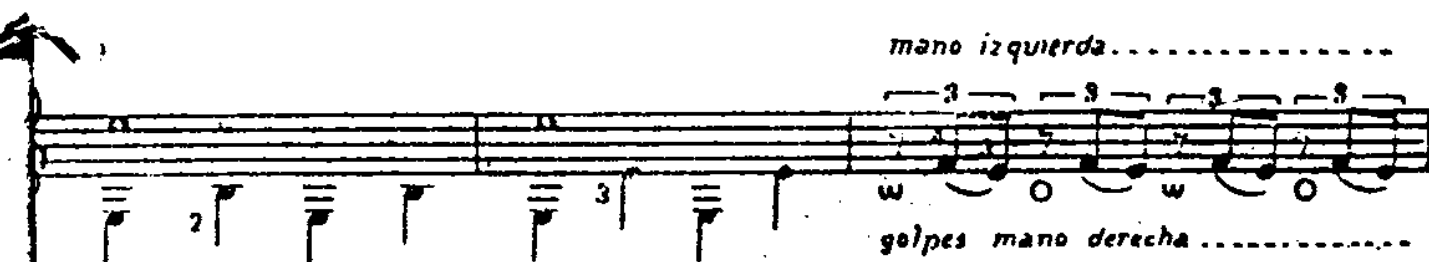
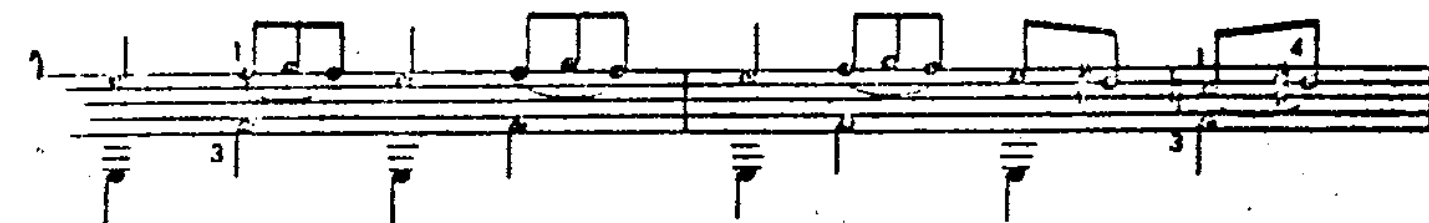
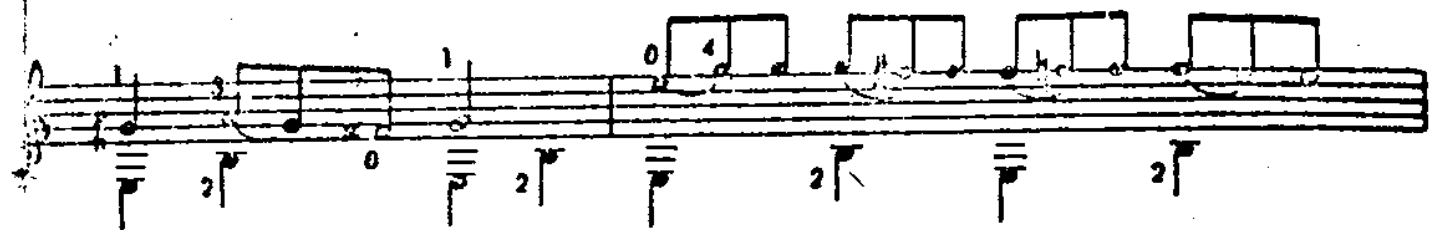
The musical score for 'The Song of the Lark' is presented on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. The bass clef part provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score is divided into two measures by a double bar line.

The first system of musical notation for 'The Bird Song' consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including slurs and ties. Above the first two notes, the letters 'm' and 'i' are written. The bass staff provides a harmonic accompaniment with chords and single notes, including a '2' indicating a second finger position.

A musical score for a song titled "The Bird Song". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The bass line consists of a series of eighth notes. The score is divided into two measures by a double bar line. The first measure contains the first six notes of the melody, and the second measure contains the remaining six notes. The melody ends with a double bar line. The bass line ends with a double bar line. The score is written in a simple, clear style, with notes and stems clearly visible. The title "The Bird Song" is written in a decorative font at the top of the page.

The first staff of music contains a sequence of notes and rests. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The rests are: 2 (quarter), 0 (quarter), 3 (quarter), 1 (quarter), 0 (quarter), 3 (quarter), 1 (quarter), 4 (quarter), 3 (quarter), 0 (quarter), 4 (quarter). The fingerings are: 2, 0, 3, 1, 0, 3, 1, 4, 3, 0, 4.





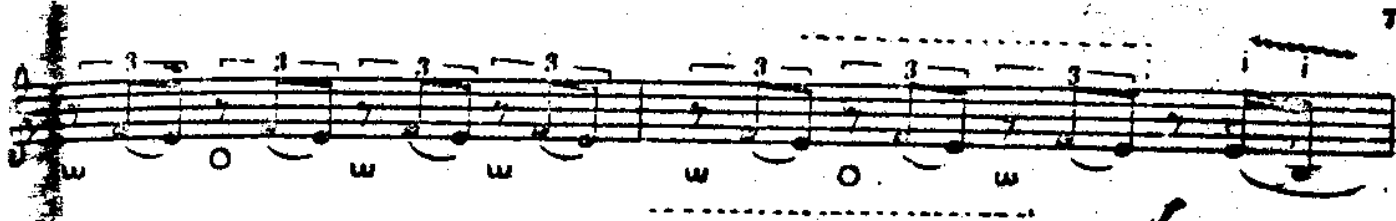
# SIGNS:

W - golpe con los nudillos en la tapa, cerca del puente.

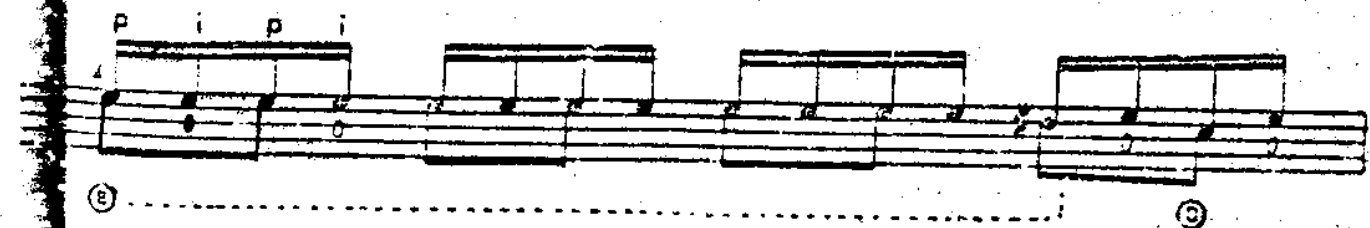
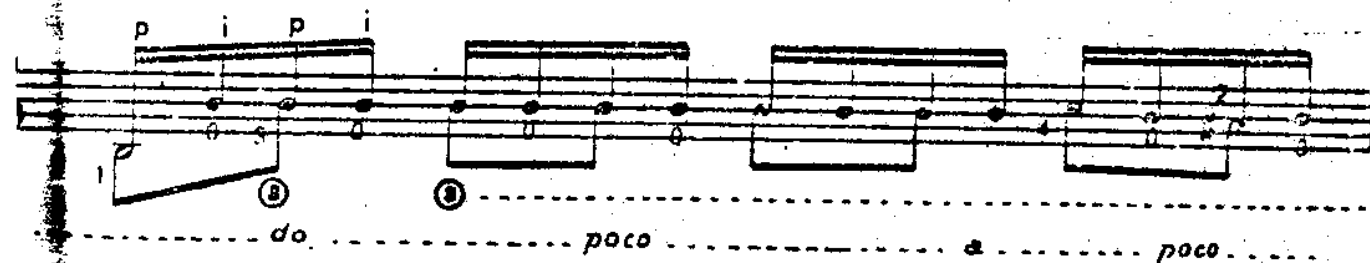
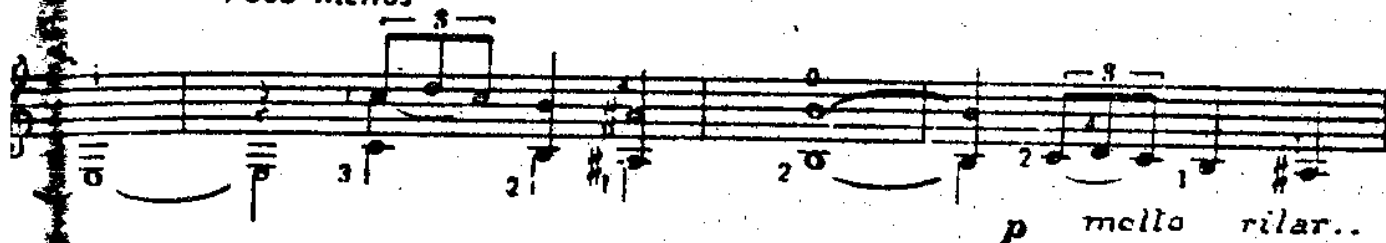
O - golpe con la yema de los dedos en la tapa, cerca del puente.

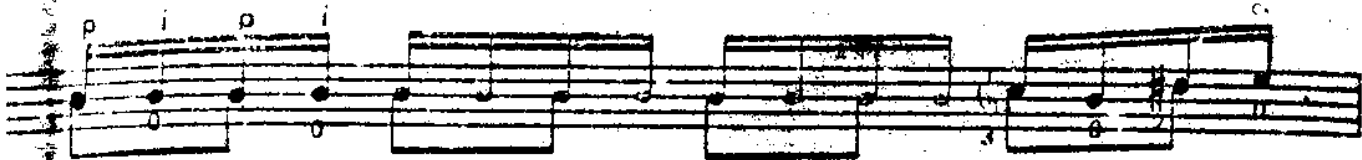
W - Strike your knuckles on the guitar, close to the bridge.

O - Strike the ends of your fingers on the guitar, close to the bridge.

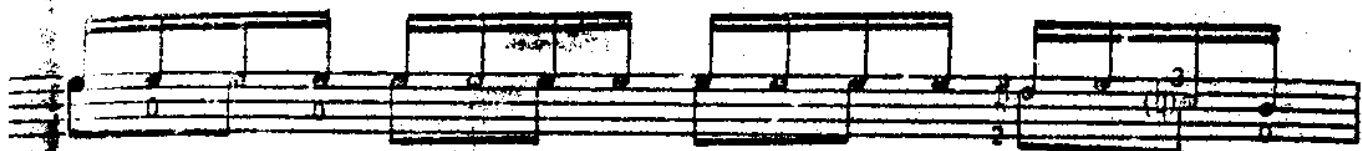


*Poco menos*





9



9



9



9

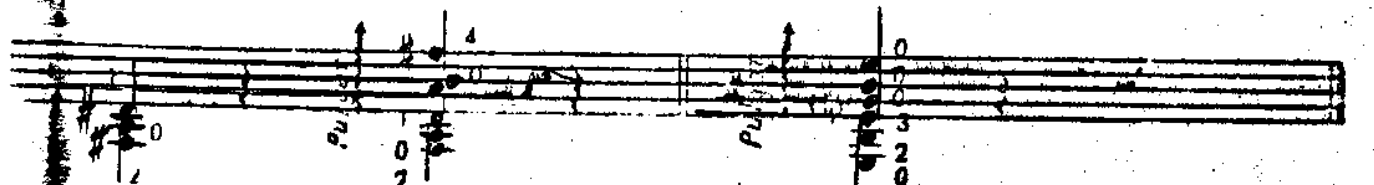
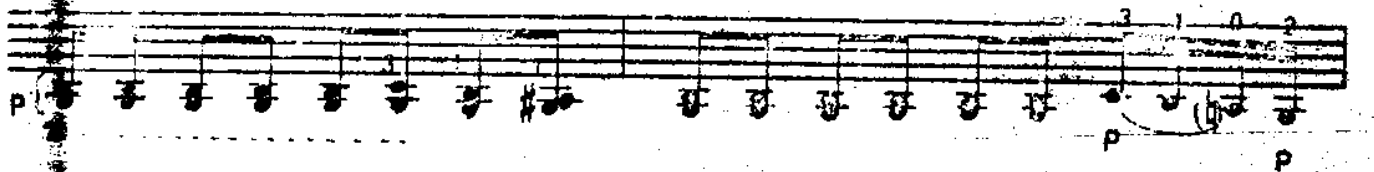


cediendo . . . . .

*menos*



*a lpo.*



Después aprendida la digitación colo-  
car la cejilla en el 3er  
traste, y resultara mas brillante esta  
composición.

Once you have learned the fingering,  
if you wish you may place a capo on the  
3rd fret, which will result in more  
brilliance to the composition.